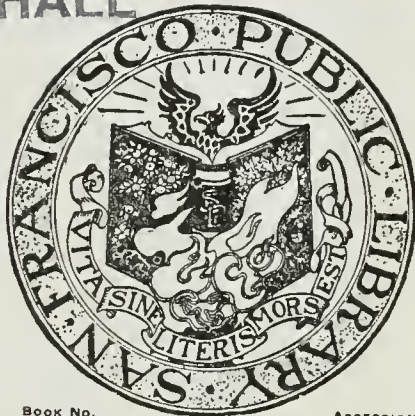






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# Pacific Coast Musical Review.

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## ADELINA PATTI ENDS HER EARTHLY CAREER LOS ANGELES SYMPHONY ORCHESTRA SITUATION

At the Ripe Age of Seventy-Six World Renowned Diva Closes an Envious Artistic Career--There Never Was Nor Ever Will Be Another Patti--World Loses an Irreplaceable Artist of Whom But Few Remain

By ALFRED METZGER

Last Sunday morning the musical world was shocked to read in the daily papers a dispatch from London to the following import: "Adelina Patti, the prima donna, died this morning at Craig-y-Nos Castle, Penygate, South Wales." This wire was dated September 27th. Although the message was sent with business like brevity, still it contained a volume of meaning and an inestimable loss to the musical world. Evidently the news or night editors of the daily papers immediately went to their encyclopaedias and copied as much as possible about the life of this distinguished disciple of music. And thus we are informed that "Patti reigned for forty years as queen of singers. Her marvelous voice thrilled the greatest contemporaries of her day." And then they proceed to quote some sayings about Patti's art by distinguished men, recounting her triumphs as a child, her being born in Spain in 1843, her father, Salvatore Patti, being a tenor, and her mother, Signora Barilli, a famous artist; her early trials in poverty while in New York and her immediate triumphs as a child; finally her matured operatic success at the age of 16 in the Academy of Music, New York, in Lucia di Lamermoor; then her conquest of the English musical public at Covent Garden in La Sonnambula in 1861. Then followed her financial successes in 1888 when a Boston audience paid \$18,900 to hear her, when South America placed \$300,000 at her feet in one tour, and finally that it is estimated she received \$5,000,000 during her career. She is said to have left an estate of \$3,000,000. Finally the newspaper articles conclude with a reference to the various decorations she received from royalty and other governments.

But the musician sees in the demise of Patti more than the loss of a great artist. Patti was possibly the greatest exponent of the school of bel canto. With her disappears one of the rare disciples of an art, the purity and pre-eminence of which is beginning to fade in these days of materialism and impressionistic art, so called. We can only think of one living exponent of the art of bel canto that can justly be mentioned in one breath with Adelina Patti, and that is Marcella Sembrich. No matter how we may search and delve into the recesses of modern artistic archives, there does not occur to us the name of one great living artist who represents and transmits to us the art of a Patti or a Sembrich. And, mind you, it is not our intention to belittle by this statement the splendid artistic efforts of one or two of the living coloratura sopranos. They are doing excellent work, and they are reaping harvests of gold, but in justice to the illustrious dead it must here be recorded that they are not in the same class with her.

And why should this be so? Because Patti was the result of unselfish, hard-working, serious and patient service in the interest of music. For years mere material reward was not her principal aim in life. She acquired her knowledge by diligent study, persistent industry, careful weighing of artistic principles, and above all thoroughness of attainment. While later in life she became one of those to whom money meant success, early in life she slaved for her muse amidst poverty and want, and notwithstanding her immediate need of resources she would obey the advice of her instructors until after years of artistic evolution she broadened into an intellectual artist. Patti did not belong to those artists who do not consider tedious study necessary to gain their ends. She did not brag about having been able to learn all she knew in six months. She understood and she realized that the acquirement of musical knowledge was not a sinecure, but hard work and tedious

labor, and her reward was that she will live forever in the hearts and minds of the musical world.

Admiring Adelina Patti by reason of her knowledge and her individuality of artistic expression, her intelligence and her blessing to music, we must record with deep sorrow and humiliation that the baseness of human nature should have tempted her into the pitiful display of avarice which her numerous farewell appearances lead one to suspect. While we can easily find excuses for the human element in an artist that dislikes to give

Having the Musical Interest of Pacific Coast at Heart the Musical Review Wishes to Express Its Ideas Regarding the Controversy Now Raging in the Southern Metropolis Superior Artistic Efficiency Should Rule, Not Personality

By ALFRED METZGER

Contrary to the opinion of a number of its readers the Pacific Coast Musical Review does not consider itself merely a San Francisco music journal. It is, as its name implies, a musical organ that intends to interest itself in the musical development of the entire Pacific Coast. For this reason we have recently appointed representatives in Seattle, San Diego and Los Angeles. The paper is already represented in Oakland, Berkeley, Alameda, and has an office in New York. Therefore, when we discuss the musical conditions in Los Angeles, San

Coast, we all work at cross purposes, and fail to achieve anything but local successes. These times are above such provincial narrowness. We must take an interest in one another, if we wish to grow bigger and broader mentally. And so we believe this journal, as a Pacific Coast publication, has a right, and indeed a duty, to comment on the present Los Angeles Symphony Orchestra controversy.

Judging from the reports of our official representative, Bruno David Usher, as well as the verbal messages we receive from Los Angeles visitors at this office we understand that there is raging at present a bitter controversy between the Los Angeles Symphony Orchestra, under Tandler's direction, and the Los Angeles Philharmonic Orchestra, under Rothwell's leadership. The writer visited Los Angeles about two years ago and attended two concerts directed by Adolf Tandler. He was bitterly disappointed. We went there to enthuse over Tandler, and left to sympathize with Los Angeles. We told he truth as we saw it, and we believe we started a movement to better conditions.

We know the reputation of Walter Henry Rothwell. His career is an open book. We heard him conduct. He is beyond the slightest atom of a doubt a superior musician and a far greater conductor than Adolf Tandler, who is indeed no symphony conductor at all, as far as we have been able to discover. We understand the opposition to the Philharmonic Orchestra is due principally to personal antagonism on the part of some of the directors of the Los Angeles Symphony Orchestra against the backer of the Philharmonic Orchestra. It can not possibly be an artistic question for neither Mr. Rothwell nor the Philharmonic Orchestra has had an opportunity to show Los Angeles people the artistic characteristics of the concerts.

Now, we, as an impartial judge, can not understand why the directors of the Los Angeles Symphony Orchestra should feel aggrieved, because Mr. Clark showed himself generous enough to organize a real symphony orchestra. The wealthy society people of the Southern Metropolis had more than twenty-five years to exhibit a little generosity toward their symphony orchestra. When two years ago this paper appealed to the pride of the wealthy element of Los Angeles and expressed itself as being convinced that somehow, somewhere, there was a musical philanthropist hidden away in Los Angeles, and all it needed was a public appeal to his pride to drag him out of his obscurity. Not One Member of the Board of Directors of The Los Angeles Symphony Orchestra Made a Move to be Heard. But soon afterwards Mr. Clark came to the fore and shouldered the responsibility of backing a real symphony orchestra with a real conductor. And now, like the proverbial dog in the manger, his motives seem to be impured and his invaluable services to the community at large seem to be belittled. That Mr. Clark, under these circumstances, continues to proceed along his path of duty, and persists in fulfilling his worthy obligations toward the musical public, is certainly to his credit and commands the respect of everybody with red blood in his veins.

Adolf Tandler deserves credit for having resigned for the good of the cause. The Board of Directors of the Los Angeles Symphony Orchestra does not deserve credit for having refused the resignation. The proposition for a merger wherein the minority of financial sponsors would have ruled was not a fair proposition, even though a disinterested third party was to hold the deciding vote. (Continued on Page 6, Column 1)



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up the glamor of public admiration, we can never excuse the contemptible lust for money which inspires musical profiteers or promoters to use the venerated name of illustrious artist for barter and for profit. If Patti had accumulated so much wealth as we are now told she leaves behind, why was it necessary, only a few years ago, to put this venerable woman before thousands and thousands of young people to whom her fame was tradition, and by reason of the ravages which inexorable time will inevitably impress upon the brow of human beings, humiliate her with the disillusion (Continued on Page 6, Column 1)

Diego or Seattle or Portland we do not do so because we consider them superior to our own musical affairs in San Francisco, but because we regard them just as important, for the musical growth of these communities reflect upon the musical progress of the entire Pacific Coast, just as is the case with the musical activities of San Francisco. Nor do we think it just and right that the people in Los Angeles or the other cities should consider us impertinent when we comment on their activities, for their own welfare means also our advancement. Unless there exists a solid cooperation between the musical forces of the Pacific



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## Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street  
Telephone Kearny 5451

## New York Office: 21 Spruce Street

Gavin Dhu High, Eastern Correspondent

## Los Angeles Office

2130 Vista del Mar Avenue, Hollywood, Cal. Tel. 579424  
Bruno David Ussher in Charge

## Seattle Office

Walter Anthony, Correspondent for Pacific Northwest  
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## San Diego, Cal., Office

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## NINETEENTH YEAR

### PERCY GRAINGER MISQUOTED IN THE PRESS

Emphatically Denies That Music is Dead in Germany  
and Says That No Race is Ever Barren of  
Musical Genius at Any Period

The following letter addressed by Percy Grainger to the Eastern music journals some time last month gives his ideas about music in Germany:

Friends have told me that they have read articles in the press in which I have been quoted as having expressed myself to the effect that in my opinion "music is dead in Germany," and I would be very grateful if you will kindly permit me to point out, through the medium of your valued columns, how entirely I repudiate such a statement and how little it represents my artistic attitude.

It is my belief that no race, at any period of its history, is ever barren of musical genius. At one period the musically creative spirit of a people will take the form of unwritten music (such as folksongs), while at another period it will take the form of written music (such as the music of Bach or Debussy); at one era music will be chiefly of a "popular" nature, at another era mainly studios and artificial. But, whatever form the musical expression of a race may take, I firmly believe that "while there is life there is musical genius," and that any apparent lack of musical genius in any race is generally the result of our ignorance of the national life of that race or the result of the narrowness of our artistic outlook.

Far from denying the presence of musical genius in modern Germany and Austria, I am an ardent admirer and student of the work of such originators as Richard Strauss and Arnold Schoenberg. This admiration will, I think, be clearly apparent to any one reading the appreciation of Richard Strauss that I wrote in 1917 for Henry T. Finck's book, "Richard Strauss: The Man and His Works."

I am equally an admirer and student of the work of such Anglo-Saxon musical geniuses as Delius, Cyril Scott, Howard Brockway, Balfour Gardiner and John Alden Carpenter, not because they are Anglo-Saxons, but because they, like Strauss and Schoenberg, are great musical creators.

I certainly do think that we should, in moulding the musical life of America and of the British Empire, lay special stress upon the achievements of our living English speaking composers, but not so much on account of nationality as for two other reasons—the first that their works are not yet as widely known and heard as they deserve to be on purely musical grounds, and the second that the English speaking composers, constituting, as they do, one of the very latest waves of musical creativity, have more novel lessons and experiences to impart to us than have the works of older generations of composers of whatever nationality; just as Schoenberg, by reason of the greater novelty and provocativeness of his musical language, is more likely to act fruitfully upon a budding composer than is Richard Strauss, in spite of the fact that Strauss is probably (to my ears, at least) the more deeply emotional and vital of the two composers.

It is because I love the gifted moderns of every land as truly as I love the classics (and that is saying a great deal) that I am especially anxious to repudiate any such ignorant and small minded remark as "music is dead in Germany." Yours sincerely,

PERCY GRAINGER.

Jascha Heifetz, the greatest sensation the musical world has ever known, and the greatest of modern day violinists, will give but two recitals in this city and these will take place in the Civic Auditorium on the Sunday afternoon of February 8th and 15th, 1920. Selby C. Oppenheimer will manage the events.

# A LARGE CHORAL SOCIETY CONTEMPLATED IN LOS ANGELES

Musical Review Correspondent Discusses Plans to Organize a Representative "Choral Chamber Music Society" in Connection with Philharmonic Orchestra—Saslavsky to Be First Soloist With Los Angeles Symphony Orchestra

By BRUNO DAVID USSHER

Los Angeles, Cal., September 23, 1919.

The formation of a large choral society in connection with the Los Angeles Philharmonic Orchestra seems to be well started, at least in the minds of those who are able to give us such a musical body. Clifford Lott, possessor of a fine baritone voice and a good musician besides, seems to be fathering the idea of a professional chorus as an auxiliary to the Philharmonic Orchestra. The studios of our singing masters certainly could supply material for a chorus. And no doubt it would be good material too. Yet one cannot but wish that such select singers could well be banded together for a choral society of a somewhat different ambition. If our young singers-of-tomorrow are willing to unite in such manner, well and good, but let them have a higher ideal in mind, let them give us the first Choral Chamber Music Society in the West. Let us have a Madrigal Society whose programs will consist of the best of vocal literature, sacred and profane, Italy, England, France and Germany produced during the years of 1300-1750. It is music which would appeal to the general audience. In subsequence of time the musical influence of this "Choral Chamber Music Society" would become our "Sistine Choir" of the Pacific and become a stimulating factor regarding the standard of choral endeavor in the church and on the concert platform. Such a Choral Chamber Music Society would and could find sufficiently many worthy members in the ranks of voice-students. Whether they would and could form a body of singers, as required for a chorus of the size the Philharmonic Orchestra Auxiliary would demand may be doubted. For the latter a class of men and women, such as the teachers of our municipal schools, would seem far more desirable. Most of them have had some musical training and are permanent residents of our city, which is necessary to form a stable nucleus of singers. Our young singers could scarcely be expected to fulfill the latter condition, which however, is one of the essentials for the successful building-up and blending of a choir. Finally, we take the liberty of stating that the educational standard of our teachers is an asset of intrinsic value which should not be overlooked. More, our teachers could offer us a choir of the strength required. Some of the best European choirs consist of teachers only. No professional friction and aversions, rivalries ever loosened their ranks, a difficulty frequently experienced in larger groups of singers. A "Choral Chamber Music Society" would have to face this difficulty also. Yet with the more limited number of singers greater harmony of attitude—not only of intonation—could be achieved. To add in conclusion: A Philharmonic Choral Society consisting of our teachers undoubtedly would find a ready response from our public in general.

The Los Angeles Symphony Orchestra announces Concert Master Alexander Saslavsky (formerly with Darnoch) as soloist for the first concert.

Dr. Ray Hastings, head of the organ department of Davis Musical College, was chosen to play for President Wilson at the Hotel Alexandria.

F. Earl Meeker, baritone and teacher of voice, has been selected to take charge of the Vocal Department of Whittier High School. An extensive musical curriculum has been mapped out by him according to which Whittier High School will have vocal classes almost like a conservatory of music. Besides classes in solo and ensemble singing Mr. Meeker will take care of the orchestral class and be responsible for all the musical programs given by the school. Whittier High School, by the way, was one of the first schools in the State to accord music a place in the regular curriculum.

Leopold Godowsky gave a private hearing of his new suite for piano. The composition consists of 21 numbers. Obviously Mr. Godowsky has given us in this the diary of a wandering virtuoso, from all accounts. The opening number is entitled "Tangiers." According to the master-pianist the smells of this African city made an ineradicable impression on him, which is somewhat expressed in this sketch. (By the way, Godowsky is not the first to find his productive nerve stimulated by odors. Debussy calls one movement of his "Iberia"—Suite: "deurs de nuit," while Richard Strauss claims that he can set to music spoons, forks and mixed pickles. As a matter of fact Strauss means what he said.)

Organist Charles Demorest is planning a number of organ recitals. Ella Warriner, a pupil of his, has been appointed organist at the Sixth Christian Science Church.

The Orpheus Club, one of our best disciplined male choirs here, elected its officers for the coming year, choosing for President, Y. G. Warren; Vice-President and Business Manager, Dudley Chandler; Financial Secretary, W. E. White; Recording Secretary, Edward P. Wallace; Treasurer, L. W. Gratz; Directors, C. M. Wolfe and B. F. Garrison. Three concerts at the Trinity Auditorium and several out-of-town programs will be given under the baton of Joseph Dupny.

The College of Music, University of Southern California, has entered upon its thirty-fifth year of educational activities. Walter Fisher Skeels (piano and organ) again occupies the chair of Dean. Among the new

faculty members are Davol Sanders, of New York, who will head the violin department; Vincent Jones, formerly at the Manual Arts High School, has joined the theoretical department; J. Paul Elliott, bandmaster U. S. N., will teach brass instruments, while Mrs. Alberta Fens has been appointed assistant teacher in the violin department. Other members of the faculty are: Carolyn A. Alchyn, harmony; Lillian J. Backstrand, voice; Horatio Cogswell, voice; Lillian A. Cummings, public school music; Edward G. Kuster, 'cello; Charles E. Pemberton, violin, theory and history of music; Arthur M. Perry, violin; Jay Plowe, flute; Antonio Raimondi, clarinet; Axel Simonsen, 'cello; Ruth Marie Smith, piano and normal training, with Marguerite Hanber, Marjorie Schoeller and Dacotah Meissner, assistants in the junior departments.

To return to the first subject of my letter: the Philharmonic Orchestra as the basis for an auxiliary musical organization. To reiterate it, a choir consisting of our school teachers, would be a more democratic and a more educational force in the life of our city than if formed by a number of professionals-to-be. After all the latter could join the Teacher's Choral Society if desired. To go one step further: if the Philharmonic Orchestra in its infancy is able to stimulate such an effort as the formation of a choral society as its supplement, then one may feel confident that this very same orchestra may become the foundation for a Pacific Opera Company which would give alternative seasons of short duration in our Coast cities and in other promising centers of the Western inland States. Qui vivera, verita!

### CHAMBER MUSIC SOCIETY'S FIRST PROGRAM

The Chamber Music Society of San Francisco, which since its inception four years ago, has become known throughout the country as one of the most distinguished organizations of its kind, will present its first San Francisco program of the season on Tuesday evening, October 28th, at the new Players Club Theatre, on Bush street, near Gough, an ideally appointed auditorium for concerts of this intimate nature.

The artists participating will be the same extraordinary group who have earned a nation-wide reputation for San Francisco's Chamber Music Society during the past three years; Louis Persinger, director and first violin, Louis Ford, second violin, Nathan Firestone, viola, Horace Britt, 'cello, Elias Hecht, flute, and Gyula Ormly, piano.

The initial program will consist of three of the most exquisite gems to be found in the whole literature of chamber music, one of "Papa" Haydn's most spirited string quartets, full of quaint humor and charm, a group of delightful old world "pieces en concert" of Rameau, for flute, 'cello and piano, and last but not least, Schubert's immortal D minor quartet, with the famous variations over the "Death and the Maiden" theme.

The first "popular" program will be given on Tuesday evening, November 11th, and throughout the season the regular concerts and popular programs will alternate with each other at intervals of a fortnight. Subscriptions for both series are now being received by the management, Jessica Colbert, 619 Hearst Building, and at the San Francisco Symphony office, 457 Phelan Building, San Francisco.

On Tuesday evening, October 7th, the Chamber Music Society will be heard in Berkeley, at Wheeler Hall, University of California, in the first program of a series of three Tuesday evening concerts to be given there under the auspices of the Music and Drama Committee of the University. Special program of wide appeal have been chosen for these events, the first of which will be as follows:

(Mozart) Quartet in B flat; (Leclair) Sarabande and Allegro, for flute, viola and piano; (Haendel) Largo, (Tschalkowski) Andante cantabile, (Boccherini) Menuet, for string quartet; (Cui) Petite suite, for flute, violin and piano; (Glazounow) Novelettes, Op. 15, for string quartet.

### SOUSA'S SOLOISTS

Sousa and his Band, now making their way westward, will reach California on Monday, November 17th. Concerts by the far famed organization will take place in Chico, Oroville, Berkeley, San Jose, Sacramento, Oakland and San Francisco, in the northern part of the State. In San Francisco the Band appears at the Exposition Auditorium on Friday night, November 21st; Saturday afternoon and night, November 22nd, and Sunday afternoon and night, November 23rd. The Oakland date is Thursday afternoon and night, November 20th, and the Greek Theatre, Berkeley, events are scheduled for Tuesday afternoon and night, November 18th. Accompanying the Band, Mr. Sousa will bring a coterie of splendid soloists, including the well known violinist Florence Hardeman, Mary Baker, coloratura soprano; Frank Simon, the world famous cornetist; Louis B. Fritze, flutist, H. Benne Henton, one of the foremost of the world's saxophone players; Joseph Hartage, harpist; Joseph Norrito, clarinet; Ralph Corey, trombone, and Joseph Greene, the well known Xylophonist.



## Gossip About Musical People

Mrs. Zay Rector Bevitt, President of the San Diego Music Teachers' Association, and one of the leading pedagogues in California, Charles Keller, the well known California poet, Anton Embs, Berkeley's new supervisor of public school music, were the guests of honor at the first meeting of the season 1919-1920 of the Alameda County Music Teachers' Association, which took place at the studio of Miss Cora W. Jenkins, 46 Randwick avenue, Oakland, on Thursday evening, October 2nd. Mr. Keeler gave an excellent reading from his delightful poems, *The Lure of the Far West*, and Miss Leone Nesbit played an artistic group of piano compositions in a most musicianly manner.

Paul Steindorff included on the excellent program of the Oakland Municipal Band presented at Lakeside Park, Oakland, on Sunday afternoon, September 28th, Valse Triste, by Abbie Gerrish-Jones. The Golden Gate Park Band, under the direction of Mr. Cassassa, also played the same composition on the same date in Golden Gate Park, San Francisco. This number bids fair to become a great favorite as many bands are using it and all play it again from choice because it never fails to make an excellent impression. The fleet bands are also playing it and it is a regular number with the Mare Island Navy Yard Band.

Abbie Gerrish-Jones has returned from a prolonged stay in Auburn, Cal., where sickness in her family demanded her continued presence. By reason of her absence she was compelled to temporarily discontinue her excellent work on the Pacific Coast Musical Review. She will now, however, again resume her reports of local events, specially the meetings of the music clubs, and no doubt our readers will be glad to again read her occasional comments. Many of Mrs. Jones' piano pieces are now in the press as well as several new editions of a number already published, and another waltz *Mi Bella California*, will soon be ready for full band. Mr. Webster, who is publishing Mrs. Jones' compositions here, also is printing some orchestral arrangements for these new compositions.

W. C. Burgess, representing Harry R. Minor, personal representative for Concert Direction of Harry Culbertson, 115 Hyde Park Boulevard, Chicago, was in San Francisco last week in the interests of the Zoellner Quartet. Mr. Burgess, although but recently entering upon the booking tour, has already succeeded in securing five dates in Arizona; and is booking the quartet rapidly in California. This excellent organization should be heard in this city during the season.

Miss Katherine Urner, the exceedingly accomplished young California composer, whose excellent sonata for violin and piano was recently performed by Messrs. Conradi, violinist, and George Edwards, pianist, with brilliant success, is a pupil of William J. McCoy, whose distinguished services in behalf of harmony and theory in America are greatly responsible for the marvelous progress of public school music education in many communities. Mr. McCoy has every reason to feel proud of his pupils and the success he has achieved in the matter of musical progress in the public schools.

Miss Ethel A. Johnson, soprano, and Albert E. Rosenthal, cellist, will give the Half Hour of Music at the Greek Theatre in Berkeley, to-morrow (Sunday) afternoon, October 5th. The program will be as follows: Songs—(a) *Qui la voce from Puritani* (Bellini), (b) *Spirit Flower* (Campbell-Tipton), (c) *Come My Beloved* (Handel), (d) *At Morn* (Jean Boyd), Ethel A. Johnson; Cello soli—(a) *Cantabile* (Cui), (b) *Rondo* (Boccherini), (c) *Chanson Triste* (Tschaiakowsky), (d) *Dance of the Elves* (Popper), Albert E. Rosenthal; Songs with cello obbligato—(a) *Arrows of Love Fly True* (Pasmore), (b) *O, Patria Mia* from *Aida* (Verdi), Miss Johnson and Mr. Rosenthal.

Robert T. Rietz, an expert piano tuner, for ten years associated with Sherman, Clay & Co., has gone into business for himself, as will be seen by an announcement on page 11 of this issue. Mr. Rietz was tuning foreman in several Eastern piano factories, among them those of Keller Bros., Jacob Doll & Sons, Max Stady, Lawson Piano Company and others. Mr. Rietz has made a reputation for himself in San Francisco and other Coast cities as a conscientious craftsman, his prompt and efficient services eliciting hearty comment by those who had use for them. Mr. Rietz also was associated in this city with Kohler & Chase, Bower & Son, H. J. Curtaz & Sons and other firms. During his twenty-four years of practical experience Mr. Rietz also tuned pianos for distinguished artists of national and international reputation.

George E. Lask, the well known and highly respected stage director and coach, whose brilliant success dates back to old Tivoli days, and who in recent years has been associated with some of the leading dramatic and musical organizations in the country, has opened the California Academy of Dramatic Arts and Operatic Culture at 220 Post street, in this city. During the course of a year the Pacific Coast Musical Review is frequently approached for information by those eager to become familiar with stage deportment in connection with their operatic training. Surely in a city where vocal art and particularly opera has so many admirers Mr. Lask should be greatly in demand. He certainly is an artist in his line and his practical experience among the most distinguished representatives of dramatic art should have proven a source of inestimable wealth of information and research. We do not question for one moment, but that Mr. Lask will have no difficulty in making his Academy a brilliant success.

Miss Pauline Hillenbrand, whom visitors of the Pacific Coast Musical Review will remember as having presided over the reception room of the offices of the paper during the last year, has severed her connection with the paper and has resumed her career on the dramatic stage, which she interrupted when she became associated with the Musical Review. Miss Hillenbrand has made many friends, thanks to her invariable courtesy and patience, and they all will wish her good fortune in her present vocation. She left this city last Wednesday with an excellent company presenting *The Brat*, under the able direction of Frank Cooley. This company will visit all the principal cities on the Pacific Coast and appeared in Sacramento on Wednesday, Thursday and Friday evening of this week. Miss Hillenbrand has been engaged to portray one of the principal roles in the play and will unquestionably meet with that instantaneous and lasting success which her appearances on the stage have always earned her before.

Herbert Riley, the splendid cello virtuoso, has been kept exceedingly active and busy since his return from service in the United States Army. At present, and indeed ever since his arrival here, he is playing with the excellent California Theatre Orchestra, and last Tuesday evening he scored a brilliant artistic success with his solos, as associate artist at the La Baroque Concert in the Fairmont Hotel. After much delay, necessitated by his getting settled, after his marriage and his prolonged absence from the city, Mr. Riley has re-opened his down town studio at 601 Kohler & Chase Building, where he will again look after his fine class of students who are happy to see him back. Mr. Riley is preparing to give a recital early in the new season.

The Joseph George Jacobson Club held its first meeting of the season on Thursday, October 3rd, at the studio of Mr. Jacobson. Miss Henriette Roumiguire played the Weber F minor Concerto, Mrs. Ruttenutter, the Hungarian Fantasy for two pianos, by Liszt, Mr. Jacobson playing the second piano parts; Miss Krecenz Woll played compositions by Grieg, Brahms and J. C. Jacobson; Mrs. Ada Belle Backes, compositions by Bach, Schumann and Schubert; Miss Lorette Roumiguire, pieces by Chopin, Arensky and J. C. Jacobson. Miss Marion Ford and Mrs. Ada Belle Backes have been elected new members of the club.

Lambert Murphy is featuring Reichardt's beautiful ballad, "When the Roses Bloom" on all of his California programs.

Leo, Jan and Mischel Cherniavsky's only San Francisco concert will be given in the middle of January. These famous brothers have just returned from an enormously successful tour of the world.

Riccardo Stracciari's popularity grows apace. He has recently been offered a fabulous fee for special appearances in Mexico City.

Albert Spalding has been booked to appear before nearly every important music club in California by Manager Selby C. Oppenheimer. His only San Francisco appearance will be as soloist with the San Francisco orchestra.

### S. F. SYMPHONY SEASON OPENS NEXT FRIDAY

The most important of all annual musical events in this city's musical life is the series of concerts given by the San Francisco Symphony Orchestra, under the inspirational leadership of Alfred Hertz, the ninth season of which will begin on Friday afternoon, October 10th, in the Curran Theatre.

Conductor Hertz is more than delighted with the results of his rehearsals, which have been in progress for the past fortnight, and music lovers may look forward confidently to the most brilliant season of the great conductor's career.

That the new season will be the most financially successful as well, is the assurance of Secretary-manager A. W. Widenham, who states that the board of governors of the Musical Association of San Francisco, the symphony's sustaining body, is very gratified with the results of the public sale of season tickets, just drawing to a close. While the sale has been largest for the series of Friday symphonies, the demand has not been far behind for reservations for the Sunday symphonies (repetitions). The season sale for the series of Sunday

"pops" has been indicative of the high favor in which these events are held by those interested in the lighter forms of music.

On Monday, October 6th, the sale of seats for single tickets begins at Sherman, Clay & Co.'s, and a long line of ticket-purchasers will unquestionably be on hand at 9 a. m., when the box office opens. Those who anticipate attending the opening concert next Friday and Sunday afternoons are urged to make immediate reservations to avoid disappointment. The Sunday program will be precisely the same as that offered by Hertz on Friday, but the prices will be popular. All of the Friday concerts will begin at 3:00 o'clock sharp and the Sunday concerts at 2:30.

It should be remembered by concert goers that the government has remitted the war tax on tickets to symphony concerts, so that the concerts of the San Francisco Symphony Orchestra will be the only local musical events the tickets to which will not be taxable.

Following is the wonderfully fine program contrived by Conductor Hertz for the opening pair of symphonies next Friday and Sunday afternoons: Overture, *Iphigenia in Aulis* (Gluck); Symphony No. 2, D major, Opus 73 *Allegro non troppo*, *Adagio non troppo*, *Allegretto gracioso*, *Allegro con spirito* (Brahms); Fetes (Debussy); Prelude and Love Death from *Tristan and Isolde* (Wagner).

### WALTER ROTHWELL RETURNS TO LOS ANGELES

After Securing Music and Musicians in New York  
Conductor is Ready to Resume Rehearsals—  
William Clark Also Back

By Bruno David Ussher

Los Angeles, September 30, 1919.

Walter Rothwell has arrived in Los Angeles. His first semi-public appearance will take place at a reception the Gamut Club is tendering him next Wednesday. Regular Orchestra rehearsals are to begin in about a week's time when all the "first chairmen" will have come from the East. William A. Clark, Jr., founder of the Philharmonic Orchestra, is also in town. As a result of several conferences between Mr. Clark, Mr. Behymer and Mr. Rothwell, it has been announced that the Philharmonic Orchestra will give twelve pairs of regular Symphony programs on Friday afternoons and Saturday evenings. To this will be added eight Popular Concerts and over twenty programs at schools and concerts. Explanatory talks in advance of each concert have also been scheduled. These are open to the public and constitute an important educational feature. Clarence Whitehill, baritone; Rudolph Ganz, pianist, Albert Spalding, violinist; Helen Stanley, lyric soprano; Leo Ornstein, composer-pianist; Sophie Braslau, contralto; Sylvain Noack, concert master, and Ilya Bronson, solo-cello, have been announced as soloists for the regular Symphony Concerts.

### YOUNG BRUBECK PUPIL GIVES FINE PROGRAM

Mrs. Elizabeth May Brubeck presented her little pupil, Mary Helen Williams, in a delightful program last Saturday evening. The Concord High School was well filled with an audience who became exceedingly enthusiastic over the ability of the little girl. Although scarcely past her teens her knowledge of the piano is most unusual. Her hand is large, and is so well developed that nothing technical seems impossible. The selection of the compositions represented on the program proves the good taste and judgment of her teacher, as nothing was beyond the mental grasp of the child. Her touch is musical, her memory reliable and she played with ease and grace. The complete program was as follows: Piano—(a) *Sonata, E flat major* (Mozart), (b) *Two Part Invention—No. 8, F major* (J. S. Bach), (c) *Solfegietto* (P. F. Bach); Songs—(a) *Sunbeams* (Ronald), (b) *Little Mother O'Mine* (Burleigh); Piano—(a) *Dance of the Elves*, Op. 105, No. 7 (Burgmuller), (b) *Limpid Brook*, Op. 105, No. 3 (Burgmuller), (c) *Goliwogg's Cake Walk* (From Children's Corner (Debussy), (d) *Valse Caprice, E flat* (Durand); Songs—(a) *I Heard a Cry* (Fischer), (b) *From the Land of the Sky Blue Waters* (Cadman); Piano—(a) *Dance of the Mechanical Doll* (Poldini), (b) *Hunting Song, Impromptu* (Rheinberger).

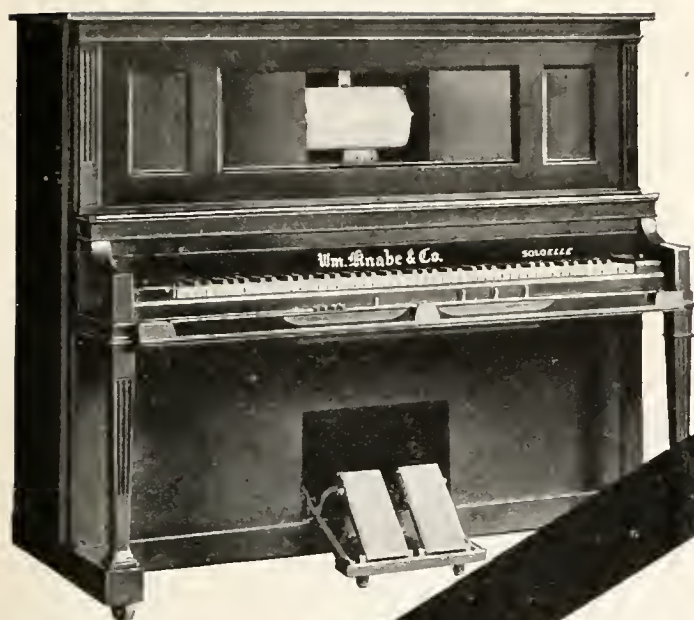
Miss Gladys Geary, soprano, and Elizabeth Ivey Brubeck, accompanist, were the excellent assisting artists on this delightful occasion.

### PRESIDENT WILSON HEARS DR. H. J. STEWART

The following extract from a San Diego paper will be of interest to the many friends of Dr. H. J. Stewart, the official organist of San Diego:

A Union reporter and three other persons got a close-up view of President and Mrs. Woodrow Wilson when the car in which they were riding yesterday afternoon slowed down at the Spreckels organ pavilion at Balboa park for a moment for the President and the first lady of the land to hear the piece being played by Dr. Humphrey J. Stewart, official organist. The reporter would have got closer but was waived back by one of the secret service men, who stepped from the running board of the auto and advanced, saying: "Some power to that organ," with a look which meant "Don't go any closer to the President." Then the official car started and the secret service man ran back to his place on the running board. It was not generally known that the President's car would stop at the great outdoor organ, and, anyway, practically the entire population of the city was gathered at the stadium awaiting his arrival there. Dr. Stewart, however, had been notified by the committee in charge of the arrangements for the automobile ride through the park that the President and Mrs. Wilson would be there. As soon as he saw their car approaching he began to play "Pomp and Circumstance," a military march by Edward Elgar, and the tones of the great organ were heard by the members of the party long after they had passed through Plaza de Panama.





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Victor Harris  
G. Huberdeau  
Engelbert Humperdinck  
Mark Hambourg  
Minnie Hauck  
Clara Louise Kellogg  
Jan Kubelik  
Lilli Lehman  
Liza Lehmann  
Theodor Leschetitzky  
Pauline Lucca

Victor Maurel  
Eugenie Mantelli  
Nellie Melba  
Heinrich Meyn  
Ovide Musin  
Arthur Nevin  
Albert Niemann  
Lillian Nordica  
Rosa Olitzka  
Leo Ornstein  
Kathleen Parlow  
Gertrude Peppercorn  
Pol Plancon  
Giacomo Puccini  
Hugo Riesenfeld  
Arthur Rubinstein  
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## ADELINA PATTI ENDS HER EARTHLY CAREER

(Continued from Page 1, Column 2)

sionment of the young generation whose ears disputed the glowing reports which their parents and grandparents bequeathed to them, and with justice. We are not blaming Patti for this crime against music, and the greatness in artists, but we blame those who succeeded in tempting the Diva to succumb to their pleadings.

And while we stand bareheaded before the grave of Adelina Patti, we wish to record our admiration for Marcella Sembrich, who succeeded to resist the temptation to go on touring the world in farewell performances, while the liquid tones of her silver throat still rang in the ears of her millions of admirers.

## LOS ANGELES SYMPHONY ORCHESTRA SITUATION

(Continued from Page 1, Column 4)

Because such an arrangement would have resulted in friction sooner or later, and as usual the long suffering public would have gotten the worst of it in the end. The Pacific Coast Musical Review, in its capacity of sponsor for every worthy enterprise on the Pacific Coast, takes this position: it is always and exclusively in favor of the Best in music. It must consistently frown upon anything but a legitimate musical enterprise, and by legitimate we mean representative, dignified and above criticism. If it should prove that Adolf Tandler has become overnight a great conductor we will be pleased to record the miracle without prejudice. If it should develop that Henry Walter Rothwell is the distinguished conductor which we have heard and seen that he is, then this paper will be on the side of Mr. Rothwell. Neither advertising patronage, nor subscription support, nor any bribery or personal influence will be able to swerve us from this path. We are first, last and all the time on the side of the musical Public. And any movement or any organization that does not first consider the rights of the people can not expect the support of this paper. We have taken this position in the progress of the San Francisco Symphony Orchestra. We will do the same in Los Angeles, and anywhere else on the Pacific Coast where enough people ask us to express ourselves. Therefore the Los Angeles Symphony Orchestra situation resolves itself into the tried truism of the Survival of the Fittest.

## BIRMINGHAM CONCERT A SUCCESS

Mrs. Lillian Birmingham, Contralto, and Miss Alma Birmingham, Pianist, Present Excellent Program of Songs and Piano Compositions

By ALFRED METZGER

Mrs. Lillian Birmingham, contralto, and Miss Alma Birmingham, pianist, gave a most artistic song and piano recital at Native Sons' Hall on Thursday evening, September 25th, which pleased a large and demonstrative audience comprised of prominent professional musicians as well as music lovers in general. Mrs. Birmingham had the difficult task of interpreting eighteen songs of varied character and artistic import, not counting her encores, and she acquitted herself most creditably of this difficult responsibility. She was in excellent voice and sang with a musicianly intelligence and sincerity that justified the hearty approval accorded her by her hearers. It is surely quite an achievement to be able to attune oneself to the various phases of emotional expression, which a program of such extent and variety demands, and that Mrs. Birmingham proved thoroughly capable to cope with the intricacies of the artistic requirements stamped her as an artist well worthy of the respect of her colleagues and our music lovers.

Miss Alma Birmingham played the accompaniments as well as two groups of piano compositions. In both phases of pianistic art she proved herself possessed of more than ordinary skill. As accompanist she fathomed the artistic secret of blending thoroughly with the soloist both in tone and expression, and as soloist she exhibited maturity and intelligent musical comprehension. Both the modern and older school of composition were interpreted in a manner that showed not only excellent adaptation and natural talent, but a thorough comprehension of the more intellectual phases of pianistic art. Miss Birmingham is unquestionably a serious artist. Her touch is flexible, yet firm, her technic is fluent and clean,

her phrasing is judicious and tasteful. She succeeds in accentuating the poetry of Chopin as well as the power of Schutt or the color effects of Debussy. Indeed she is a real pianist and as such is well worthy of the success she has attained in the East.

The complete program rendered on this occasion was as follows: Recitative and Aria from Orphée (Gluck), With a Painted Ribbon (Beethoven), The Wounded Birch (Gretchaninoff), The Gypsy (Wolf), Doll's Cradle Song (Mousorgsky), O Don Fatale from Don Carlos (Verdi), Lillian Birmingham; Prelude Suite, Bergamasque (Debussy), Seven Preludes Op. 81 (Heller), Prelude (Schutt), Alma Birmingham; Twilight Dreams (Sibella), Violets (Cornelius), Tes Yeux (Rabey), En Sourdine (Hahn), Tiers Noisettes (Dupont), Carnaval (Fourdrain), Lillian Birmingham; Au Jardin (Balakirev), Nocturne Op. 45, No. 1, Etude Op. 10, No. 7 (Chopin), Alma Birmingham; A Summer Night (Goring Thomas), In Pillow Town (Keith Elliott), Supplication (La Forge), In Fountain Court (Russell), Good Night (Rubinstein), The Rose and the Nightingale (Fogel), Lillian Birmingham.

## MANUEL MORA PLEASES AUDIENCE

Fairmont Hotel Ballroom Crowded With Prominent Society People and Music Lovers

Senor Manuel Mora, formerly with the Chicago Grand Opera Company, who has recently located in San Francisco, made his first San Francisco appearance at the Fairmont Hotel Ballroom on Thursday evening, September 25th. The auditorium presented a brilliant scene being practically crowded with an audience in which some of San Francisco's leading society element predominated, although there were quite a number of music lovers who are frequently seen at concerts. Mr. Mora's San Francisco debut was awaited with much interest by those who follow artistic events in this community and he was accorded a hearty reception.

The writer has made it a point never to definitely judge an artist from one hearing, particularly when such hearing represents at the same time a first appearance in a new community. For this reason we will for the present pass over slight discrepancies that were apparent during the course of the event, and restrict ourselves solely to the commendable features of Mr. Mora's concert. Although it may not be regarded as essential to the artistic success of the event we must call attention to Mr. Mora's striking personal appearance which must surely be of invaluable advantage to him on the operatic stage.

His voice is a lyric tenor of robust and at times almost dramatic timbre, particularly so in the higher tones. He uses it in the main with discretion, deliberation and particularly with a breath control of astounding sustaining power. What we call the "support" of the voice is truly unusual in Mr. Mora's case. And no doubt realizing his extraordinary gift in this direction, Mr. Mora at times sustains certain tones for a longer period than he would do were he not endowed with such remarkable breathing powers. His voice is beautiful and flexible and decidedly ringing and pure. It is a voice far above the average. Whether in his high tones Mr. Mora experienced the nervousness natural on an occasion of this kind, or whether his tone production is not equally as clear and free in the high tones as it is unquestionably in the middle and low tones, is difficult for us to determine from one hearing. Suffice it to say that at times it appeared as if his highest tones were "pinched" and consequently they varied from the true pitch. But as we said before this may only be a temporary and passing condition.

His mezza voice is exquisite, and his interpretation of the Spanish songs in particular was worthy of unstinted praise. As a composer Mr. Mora certainly has grasped the lilting and richly sentimental character of the Spanish school and his songs are well worth hearing and singing. He is an artist whom we can well imagine must have conquered triumphs in the operatic sphere. The balance of the program, while no doubt enjoyable, was not of a sufficiently serious artistic musical nature to justify detailed review in these columns. The entire program was as follows: Grand opera, I Pagliacci (Leoncavallo), Donna (Tosti), Senor Mora, in Costume, Mrs. Nunan at the piano; A Serenade, an artistic Spanish tableaux, (a) Batturico, (b) Cuba, Senorita Berta Palomo, accompanied by Jose Sancho and Jose Lom-

barbero; Spanish Songs—Selected from the Compositions of Senor Mora, (a) Tus negros ojos (Thy Black Eyes), (b) Cancion a Patria y Hogar (song to Country and Home), (c) Las 10 y Sereno (ten o'clock and all's well), Senor Mora; Spanish Dances (a typical Spanish scene) (a) Jota, (b) Sevillanas, Senorita Beatriz Cornejo, Accompanied by Jose Sancho and Jose Lombardero; American songs—(a) At Parting (R. Troward), (b) Love's Coming (M. Zuca), (c) I Plucked a Flower (Maxwell Wyman), Senor Mora, Mrs. Nunan at the piano.

Mrs. Eula Howard Nunan played the accompaniments for Senor Mora in a manner that displayed her skill and emotional phrasing to a striking degree. Mr. Mora's own accompaniments for his Spanish songs revealed thorough musicianship and superior pianistic knowledge.

ALFRED METZGER.

## UNDER ORDERS AT THE CURRAN

There is considerable curiosity, as well as unusual interest in the forthcoming production of "Under Orders," the widely-discussed dramatic novelty which created so great a stir in New York last season, and which A. H. Woods will present at the Curran Theatre on Sunday night, October 5th.

This play is said to contain a feature so novel as to have startled even the blase metropolitan critics. The author of the piece, Berte Thomas, the well-known English actor and playwright, is said to have achieved astonishing dramatic effects with such originality of means that the reviewers declared "Under Orders" without parallel in the history of the theatre.

"Under Orders" is a war play, but a



Lambert Murphy, Famous American Tenor Who Will be First of Manager Oppenheimer's Visiting Stars, Appearing in Joint Recital With Merle Alcock, Contralto, at the Columbia, Sunday Afternoon, Oct. 26

war play of a very different order than has hitherto been proffered. It is said to appeal not only to the popular imagination but to all those who are especially interested in the technique of the drama, and who are engaged or hope to be engaged in the writing of plays.

"Under Orders" was first presented in London. The English version was revised and elaborated by Roi Cooper Megrue, whose "Tea for Three" was recently at the Curran. Curiously, the drama requires but two players in its interpretation, each of whom is called upon to play a dual role. Zeffie Tilbury and Richard Tucker are the players selected by A. H. Woods for these parts.

## STANFORD MEMORIAL RECITALS

The organ recitals at the Memorial Church, Stanford University, were resumed on Thursday, October 2nd. On this date, Warren D. Allen, formerly Dean of the Conservatory of Music, College of the Pacific, takes up the full duties of his position as University organist. Recitals will be given throughout the term, on Tuesdays and Thursdays at 4:15 p. m., and on Sundays at four o'clock sharp. The programs will average thirty minutes in length, except once a month, when the Sunday program will include numbers by assisting artists, or short choral works.

The programs on Thursday and Sunday will be identical. On Thursday afternoons auditors arriving before 4:15 will be permitted to go into the organ loft,

where Mr. Allen will preface each number with a few explanatory remarks, touching upon the history and structure of the works played.

The opening program last Thursday (which will be repeated to-morrow) was as follows: Solemn Prelude (T. Tertius Noble); Three Pieces (Alex. Borodin), At the Convent, Nocturne, Revery; Scherzo from the First Symphony (Louis Vierne); Nuptial Postlude (Alex. Guilmant).

## BRILLIANT COMEDY AT ALCAZAR

"The Naughty Wife," brilliant and witty comedy that turns the tragic problem of the eternal triangle into a shrieking absurdity, has its first San Francisco interpretation by the New Alcazar Company at next Sunday's matinee. The piquant possibilities of theme and title have whetted the curiosity of novelty loving local playgoers to a keen edge. Written by Fred Jackson, and revised by Edgar Selwyn, the deliciously dril and delicately daring comedy obtained hilarious success for eight months at the Harris Theatre, New York. It was at once secured for London and is still being performed, in its second year, at the Playhouse, where it has passed its 700th performance. CRAIG TEN

formance. This quite eclipses, in length of run, any other American play that has reached the British stage within the last four years. "The Naughty Wife" is piquant and pungent, but skates over thin ice lightly and adroitly. A loving young wife, peeved because she gets little attention from her busy husband, an abstracted novelist, quite frankly decides to elope with a more ardent admirer. The husband, who has a sense of humor, which most novelists lack, cheerfully agrees, but insists upon accompanying and rigidly chaperoning the couple until a divorce can be obtained. That is quite enough of the story to disclose without dulling enjoyment of the screamingly funny complications that result. In the case are Belle Bennett, as the fickle wife; Walter P. Richardson, as the husband Thomas Chatterton, as the lover; Emily Pinter, as a discarded affinity; Jean Oliver, as the Maid; Vaughan Morgan, as the man servant; Rafael Brunetto, as the chauffeur and Al Cunningham, as the Bishop.

In preparation is Eugene Walters' virile drama of emotional appeal "Paid in Full," dealing with a tremendous domestic problem, that has not been acted in this city for nearly seven years. It is even more timely now than when first produced. Many requests have been made for its restoration.

## TRISTAN ON SYMPHONY PROGRAM

We like to call here special attention to the first program of the symphony season, which will be given on Friday afternoon, October 10th, at the Curran Theatre. It will contain the beautiful Brahms Second Symphony and the incomparable Tristan and Isolde music. Those of us who entertained the sincerest affection toward the noblest of arts will breathe a sigh of relief when we are able to hear again music of such sublime character as the Tristan music undoubtedly is. After more than a year's stagnation we are to enjoy another breath of musical life. And if we are not mistaken the entire musical public will give vent to its pleasure and delight by showing in no uncertain terms that its love for music is un-mixed with purely worldly matters or politics. This paper has always believed that any prejudices that may have existed in behalf of presenting the best music was never shared by the public at large. It was merely one of those freak propagandas launched by unthinking people to whom music in itself means nothing, but to whom personal exploitation, by means of notorious publicity, means everything. It is not always the noisiest people who can accomplish the best results. As in this case the musical public, which has kept quiet during all this undignified controversy, will at last again come into its own.

Sophie Braslau has been specially engaged to appear as Ameris in a number of sumptuous revivals of "Aida" with the Chicago Opera Company.

Sousa will give five different programs at his Auditorium concerts. These take place Friday evening, November 22nd, and Sunday afternoon and evening, November 23rd. Sousa and his wonderful band will also play in Oakland, Berkeley, Chico, Marysville, San Jose, Sacramento and Reno under Selby C. Oppenheimer's management.



# A Final Reminder

Every year, during the past eighteen years, a number of prominent artists and pedagogues came to this office after publication of our *Anniversary Edition* and complained to us that we did not remind them at the last moment of our publication day. Therefore to prevent any disappointment this year, we announced the date of publication of the Nineteenth Anniversary Edition of the *Pacific Coast Musical Review* Two Weeks Sooner than the day of issue. This memorable number containing fifty-two pages of valuable information will surely appear on

## Saturday, October 25th, 1919

There is still time to reserve space in this richly illustrated, handsomely compiled, invaluable source of information commemorating California's most brilliant season of 1919-1920. You cannot afford to be missing in this issue. It means prestige, success, fulfilled aspirations, invaluable publicity. You will be in excellent company. A more dignified mode of publicity does not exist. If you ignore our invitation you will regret your skepticism when you see the edition

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## RESIDENT HEARS MUSIC IN SAN DIEGO

Julia Heinrich Mourned by Many Friends in Southern California—Schumann-Heink Returns With Grand Children—Teachers Meet

By EDWARD SCHLOSSBERG

September 29, 1919.

The crowd that assembled here at the stadium to greet the President numbered 50,000 persons, according to official estimates. Previous to the arrival of the President's party the big crowd was entertained by band selections and community singing led by Wallace Moody.

Friends of Madame Schumann-Heink are in receipt of a telegram from the diva which announces her safe arrival in New York with her two grandchildren and their mother, and states her intention of bringing them all to San Diego in the near future.

According to press despatches, Miss Julia Heinrich, Metropolitan opera singer, was killed instantly in Hammond, La., by a baggage truck which was knocked from the Illinois Central track by a locomotive. Miss Heinrich has hosts of friends in Southern California, having spent several years of her life at La Jolla.

Madam Max Heinrich, who resides in San Diego, is at present in Los Angeles. Her relatives here have not yet heard any definite word from New York.

The Professional Musicians' Guild held its monthly meeting at the home of Mrs. W. H. Porterfield on September 9th. There was discussion as to the plans for future work and as to the value of the Guild and its accomplishments. After the meeting a reception took place.

Last Sunday's song recital at Balboa Park, given by Miss Ioez Anderson, was well attended. The singer showed a clearness of quality and a distinctness of enunciation. Mrs. Vincent accompanied.

Mrs. E. D. Bevitt, local musician, is in San Francisco, holding classes in piano work. She will return about October 2nd.

Miss Frances MacLeod, formerly of this city, is in San Francisco studying the violin with Sigmund Beel, the noted violinist.

The Music Teachers' Association held a reception September 22nd, at the Kelton Studios. The guest of the evening was Gregor Chernitawsky, one of the famous Chernitawsky family, who at present resides in Los Angeles. He expects in the near future to make occasional trips to San Diego in order to hold special classes here. During the course of the evening the artist played two short groups of well known violin compositions.

## ZOELLNER QUARTET ESTABLISH NEW RECORD

Ten Concerts in as Many Weeks by the Zoellner Quartet in Los Angeles, New Epoch in Chamber Music Concerts

Zoellner Quartet, world famous organization, having established a permanent residence in Los Angeles, has captivated the entire music colony there. A triumph for the musical history of Los Angeles has just been established by the giving of ten quartet concerts in as many weeks by this famous quartet. Never before has such a thing been successfully attempted. These concerts were the outcome of a series of three concerts the quartet gave in April and May of this year on their return from eastern tour. The fine work of the Zoellners aroused such enthusiasm that a guarantee fund was established by several influential music enthusiasts for the purpose of giving the above mentioned series of ten concerts. The entire Pacific Coast can well be proud of having such a body of musicians in their midst as organizations of this kind are what will make the west outlive the east as music centers.

Some noteworthy works played was a quartet Op. 51 of Haydn based on the "Seven words of Christ at the Cross," also a Sonate A Quatre of Fasch (1688) and a Sonate A Trois, by Jean Baptiste Loeillet (1653). These works, despite their "oldness" have never had a performance in America. Among the modern quartets played new to Los Angeles, were the Frank Bridge quartet and the quartet of Eugene Goossens. Jules Mouquet, Darius Milhaud, Brandts Buys and Gliere were each represented by one quartet. The quartet comprising of father, daughter and two sons, Joseph Zoellner, Sr., Antoinette Zoellner, Amanda Zoellner, and Joseph Zoellner, Jr., respectively, has been received with such marked appreciation at each concert that another series of ten concerts will be given next season either before the Zoellners leave for their transcontinental tour or upon their return.

## STRING QUARTET RECITAL

The Riccally String Quartet of San Francisco, gave its first String Quartet recital this season at the California Hall, September 19th, at 8:30, before a very large and enthusiastic audience. This unique organization consists of the Callies Family: first violin, W. Callies, 13 years; S. Callies, second violin; Mrs. L. Callies, viola; and R. Callies, 'cello. (Mozart) D major, (Thakowsky) An Indian Sunset by Benkmann, (which had its first performance) and Molly on the Shore, by Percy Grainger, were the string quartet numbers. Beethoven String Trio, Dvorak's Humoresque, a solo for two violins (accompanied by two strings) MacDowells, To a Wild Rose, and Chopin Prelude, as 'cello solos, (accompanied by three strings), Ries Perpetuum Mobile, solo violin (accompanied by three strings) comprised the program, which was rendered very satisfactorily by the youthful players. The first violinist possesses very good technique and his musical knowledge is far beyond his age.

## ENCOURAGING WORKS OF AMERICAN COMPOSERS

The Society for the Publication of American Music Selects Advisory Music Committee to Decide Selection of Manuscripts

The Society for the Publication of American Music, at the first meeting of its directors, selected an Advisory Music Committee, consisting of musicians representing all phases of chamber music—the conservative and modern—the executant, the composer, the conductor.

The members are the following composers and artists, prominently associated with chamber music in America: George Barrère, Harold Bauer, Adolfo Betti, George W. Chadwick, Rubin Goldmark, Hugo Kortschak, Frederick A. Stock, Deems Taylor.

Unless directly accepted by the Board of Directors on the recommendation of the Advisory Music Committee, and because of their proved intrinsic merit, the compositions will be selected for publication by the method announced below. The American composer will be publicly invited to submit works, hitherto unpublished, to the Society.

The compositions, unless obviously unmusically or not in the class of compositions sought for by the Society, will be examined by the Committee above named, whose immediate duty it will be to select from the group, but without stating a preference, the compositions really meritorious and well worthy of publication, and report them to the Board of Directors.

At a later joint meeting of the Advisory Music Committee and the Board of Directors, a private hearing of the selected compositions will be given, and the final decision made as to those to be published during the current season.

The compositions naturally must be submitted without the name of the composer on them, or any indication by which the personality of the author could be known to the Committee or Board of Directors; they are to be marked with some device for later identification, and accompanied by a sealed envelope, bearing the device of identification, and enclosing the name of the composer, as well as some proof of authorship.

It is also proposed, when the selections have been finally made, that, if practicable, a public hearing of the chosen compositions shall be given to the members of the Society, and before publication has been undertaken.

Composers are invited to submit compositions for the selection for the Season of 1919-1920. They will be received by the Secretary on behalf of the Society, until November 15, 1919.

The Society for the Publication of American Music was recently incorporated and has sent its announcements throughout the country. The Society is not endowed, but depends on the membership dues to accomplish its work of publication. The chief purpose is stated in this quotation from the Articles of Incorporation:

The particular objects for which the corporation is to be formed is to publish, distribute and promote the performance of the best compositions of chamber music, orchestral and other music written by citizens or residents of the United States of America.

Further information, if required, and details relating to membership in the Society, may be obtained from the Secretary, 185 Madison Avenue, Room 1608, New York.

WILLIAM BURNET TUTHILL,

Secretary.

## FINE SONGS ON MURPHY-ALCOCK PROGRAM

The song offering that Lambert Murphy, the popular American tenor will make at the Columbia theatre on Sunday afternoon, October 26th, in conjunction with Merle Alcock, the splendid American contralto, will be one that will appeal to music lovers from far and wide for it contains a most beautiful list of gems of the composer's art. Replete with operatic arias, songs, ballads and duets an afternoon of great joy is promised for in the hands of two such consummate artists as Mr. Murphy and Mrs. Alcock the compositions will take a particularly interesting and fascinating appeal. Murphy has long been awaited in this city where much has been heard of his superb tenor voice and magnificent art, and those who have already heard Mrs. Alcock are contemplating unalloyed joy in attending her recital. The combination of a fine tenor voice with a contralto in the duet numbers admits of the rendition of a series of particularly lovely duets and the singers promise to be prodigious in their programmed numbers as well as their encores.

Among Mr. Murphy's offerings will be found the big aria *Voir Griselide* from Massenet's little heard opera of the same name, the *Auhame* from Lalo's *Le Roi D'ys*, *Gretchaninoff's Over the Steppe*, *Rachmaninoff's In the Silence of Night*, and splendid songs by Campbell-Tipton (the *Crying of Water*), *Charles Wakefield Cadman* (I Hear a Thrush at Eve), *Reichardt's When the Roses Bloom*, *Ward-Stephens' Christ in Flanders*, etc. Mrs. Alcock will contribute much to the afternoon's enjoyment, including *O Don Fatale*, from Verdi's *Don Carlos*, *Haydn's She Never Told Her Love*, *Chausson's Le Temps de Lilas*, *Moussorgsky's Doll's Cradle Song*, a number of *Howard Brockway's* lovely *Lonesome Tunes*, and songs by *Cadman*, *Loud*, etc. Duets by the twain include *Cariccioli's Tuscan Folk Song*, *Hildach's Passage Bird's Farewell*, and the famous aria from *Il Trovatore*, *Home to Our Mountains*.

Charles Albert Baker will be accompanist for the Murphy-Alcock recital, which will be their only appearance in San Francisco this season. Tickets will be placed on sale on Monday morning, October 12th at Sherman, Clay & Co.'s and the Columbia, and in the meantime Manager Oppenheimer is accepting mail orders for the event. These should include full remittance (including tax 10 per cent) and should be sent to him at the Sherman, Clay & Co. Building.

## INTERESTING EVENTS ACROSS THE BAY

By Elizabeth Westgagte

Mrs. G. W. Anderson, dramatic reader, gave a recital at the First Presbyterian Church, of Alameda, on Monday evening, September 22nd, assisted by Mr. Marsden Argall, baritone, and Mr. Dean Donaldson, violinist.

Of the readings it is not the province of a musical magazine to speak, save perhaps to say that they met with the approval of the large audience.

Of Mr. Argall's voice, it may be stated with enthusiasm that it has within it all the attributes which attend success. Mr. Argall is scarcely twenty years of age, but his voice is well "placed," and is of a beautiful, resonant, noble quality; and he possesses magnetism, temperament controlled by good taste and modesty. If a musical career is what he most desires, it requires no prophet to predict it for him. These were his songs: *Honor and Arms* (Haendel); *Caro mio Ben* (Giordani); *Drink to Me nly With Thine Eyes*, old English; *I Attempt from Love's Sickness to Fly*, old English; *Irish Names* (Henry Le Bonte); *Calm as the Night* (Bohm); *If I Could Know* (Westgate).

Mr. Donaldson has yet four years to reaching his twentieth birthday, yet already he shows great promise, and is in demand on various programs. He played the *Ave Maria* of Schubert, the *Elégie* of Massenet, and the melodious *Souvenir* of Drdla.

All the participants were many times encored.

Miss Elizabeth Simpson and Miss Cora Williams have sent cards for a piano recital by Miss Marion Frazer, of New York, for Saturday afternoon, the 4th of October. The program is in honor of Mr. Wager Swayne, whom the guests are asked particularly to meet. It will be given at Miss Williams' school in Thousand Oaks, and a large number are planning to respond to the invitations.

## A SONG ROMANCE AT THE ORPHEUM

The Orpheum will present a great new show next week in which there will be seven entirely new acts, and only two holdovers. America Stone and Armand Kaliz, who are responsible for the most sparkling and enjoyable opera bouffes given in vaudeville, will appear in their latest triumph "A Song Romance," by Edgar Allan Woolf and Mr. Kaliz. It constitutes one of the most delightful vehicles these delightful and refined stars have had for exploiting their exceptional talents. Sybil Vane is a phenomenal coloratura, who, because she possesses the same quality of voice as grand opera's greatest prima donna, has become known as the *Gallie-Curei* of vaudeville. Her repertoire includes several of the most difficult coloratura arias made famous by Melba, Sembrich and Tetrazzini.

Mrs. Gene Hughes, an established favorite and always a welcome visitor, will appear in a new sketch written for her by Edgar Allan Woolf, called "When He Came Back," a story of today. The Seven Honey Boys who belonged to the late George Evans' Honey Boy Minstrels, will present a combination of a first part and afterpiece called "Honey Boys at Home." Harry Breen is a clever rapid-fire song writer who, from the stage, takes the most trivial happenings, puts them into rhyme and connects them with the melody he is singing.

Maleta Benconi, a European violin virtuoso, who was a stellar feature of the Philharmonic Orchestra at Cologne and Berlin, and was awarded the Mendelssohn and Joachim prizes at the Royal Academy, which in Germany is considered the highest tribute that can be paid to an artist, will perform several of the most noted compositions of the great masters. Jean Bell and Ollie Wood, two talented and attractive girls, will be seen in a collection of attractive dance numbers. The latest *Hearst Weekly*, *Ralph Dunbar's Tennessee Ten* and *Madam Ellis*, the *Woman Who Knows*, will complete a program which cannot fail to please even the most hypercritical.

## W. C. C. S. TO CELEBRATE ARMISTICE DAY

The Community Singing Division of War Camp Community Service, with the cooperation of the California Federation of Music Clubs, Mrs. Bessie Bartlett-Frankel, of Los Angeles, president, is asking every community in California to hold a Community Sing on November 11th. This day is the anniversary of the signing of the armistice, and has also been proclaimed by Governor Stephens as the day upon which California will officially extend its appreciation to the California men who served in the war. The people of every community in California are asked to meet at eleven o'clock on November 11th to express in song their thanks for the end of the war, and their appreciation of the men of the service.

Song leaders of the War Camp Community Service in the larger cities will assist adjacent smaller communities in arranging the program of singing. A selection of appropriate songs to be sung will be recommended by the Community Singing Division of the War Camp Community Service within a few days. Communities wishing any information or advice in reference to their community singing program on November 11th may address Alexander Stewart, Pacific Coast District Representative for the Community Singing Division of War Camp Community Service, 456 Flood Building, San Francisco. It is expected that community choruses, service men's glee clubs, girls' choruses, school children's choruses, bands and orchestras will unite in making the program for this day a real community expression in song of California's appreciation of its men who served so gallantly in the war.

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### A FEW PRESS COMMENTS

**Birmingham Age**—Miss Alexandre sang Debussy's Beau Soir with real finish, and her other novelties revealed tone instruction and musicianly vocalization.

**Canton (Ohio) Daily News**—Miss Alexandre, who has a very pleasing mezzo-soprano voice, was one of the most charming artists heard in Canton this season. The freshness and buoyancy put into her selections by her unusual interpretations earned for her well-deserved enthusiasm on the part of the audience. \* \* \* Miss Alexandre's French enunciation and the life with which she sang these numbers was that of a French artist.

**Litton (New York) Press**—Miss Alexandre possesses a rich soprano voice, and she was equally at home in the difficult aria numbers and the lighter, daintier French songs. She is an accomplished and experienced singer and her part in the program was an added pleasure.

**Charleston News-Courier**—Miss Alexandre is a young and charming cantatrice, with a fresh, pulsing, musical voice, which she employs with fine discretion. Her voice combines the buoyancy of

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## NEW YORK CHORUS SINGERS LABORERS?

Caminetti Detains Some Artists Pending Definite Ruling.  
Emmy Destinn Returns After Enforced Absence.  
Concert of Vatican Choir. Threats Against  
German Opera. A San Francisco Or-  
chestra Makes Good

New York, September 28:—Spurred on by organized labor, and particularly by the International Grand Opera Choral Alliance, affiliated with the American Federation of Labor, the Department of Labor detained on Ellis Island several "small part" chorus singers who had been engaged for the forthcoming season at the Metropolitan Opera House or in the Chicago Opera Company. An appeal to Washington may reverse the ruling. The Metropolitan Opera Chorus alone numbers 120. Of this total a large number have been going back and forth annually between America and their native land without anybody ever trying to classify them as "contract laborers." A "union" of grand opera singers who reside permanently in America now hopes to bring about a "closed shop."

Anthony Caminetti, of California, Commissioner General of Immigration, took the ground: "If it is impossible to get American singers of sufficient talent to meet the domestic demand the Department of Labor has power to grant permission that singers be imported. On the other hand, it is declared that a mere chorus singer is not a professional singer in the opinion of the Department of Labor. A professional singer, in the understanding of the department, is one who takes leading roles."

The four men under detention at Ellis Island were Luigi Morandi, an Italian citizen and old member of the Metropolitan Opera House chorus; Francisco Raviola, Luigi Trolese and Carlo Nalato, of the Chicago Opera Company chorus, also Italians. On parole in custody of the Metropolitan's chorus is Aurelio Bodini, who arrived here a week sooner for his first engagement at the Metropolitan. As I stated in my letter last week, Bodini sings small tenor roles in forty operas.

Nalato is sixty years old and has a repertoire of 200 operas in several languages. He has sung in this country twenty-two seasons, twelve of them at the Metropolitan and ten at Chicago. He has been singing forty-two years.

Raviola, another of the Chicago Opera Company group, has been singing fifteen years and has 120 to 130 operas at his command. He is forty-seven years old. His contract is for \$18 a week during rehearsal and \$35 in the season.

Trolese, a second bass of the Chicago Company, has had thirty years as a chorus singer without other experience. He can sing 200 operas. He was on his way to fill his tenth annual engagement. His contract is like Raviola's.

Luigi Morandi, a Milan Conservatory graduate, has sung twenty years with opera companies. He is a second tenor and knows 100 operas. His season pay is \$22 a week and traveling expenses.

Commenting upon Commissioner Caminetti's position about not letting in foreign chorus singers unless America could not supply the demand, William J. Guard, of the Metropolitan staff said:

"There is no competition between chorus singers from abroad and American singers. The supply here does not meet the demand. For ten years the Metropolitan Opera House Association has maintained the Metropolitan Chorus School to develop American singers for the opera house, and from it has obtained some female voices, but very few males. Men of America who develop as singers find they can use their voices more profitably elsewhere."

Emmy Destinn, the former Metropolitan soprano; Eugen Ysaye, the Belgian violinist; several other musicians; and a number of notables arrived on the French liner La Lorraine last week. Miss Destinn said that she had been virtually a prisoner in her castle in Bohemia for three and a half years, as she was forbidden by the authorities to go more than eight miles from the gates. The only exception granted was when she was permitted to visit Vienna last summer to sing. She went to Bohemia in May, 1916, and when she began preparations to return she was informed by the Austrian authorities that she could not leave. The singer will begin a concert tour that includes fifty performances in various cities from the Atlantic to the Pacific and will then appear at the Metropolitan.

Seventy singers from the choirs of the Sistine Chapel, St. Peter's and St. John Lateran, gave their first concert in the United States in Carnegie Hall Thursday evening. There was a very large audience in attendance, including in both the boxes and the stalls a number of New York's notables. Mayor Hylan and a party were in one of the boxes and Archbishop Hayes and other Roman Catholic churchmen were in another. Clerics and musicians, both of and not of the Roman Church, were numerous attracted to hear this chorus whose parent organizations in Rome are famous throughout the Western world. The concert was given under the auspices of the municipality.

Monsignor Casimiri is a sound musician and a conductor of taste and authority. No choir heard in recent years in this city has sung more beautifully or more sincerely than the one given by this Vatican choir. The choir is in composition well balanced. The boy sopranos and altos are capable. Of the men the tenors were especially admirable.

"The Magic Melody," by Frederick Arthur Kummer, with music by Sigmund Kummer, will be seen here early this Fall, and in it Julia Dean will make her first appearance in musical comedy.

Musical plays continued at the theatres are as follows: "Shubert Gaieties," at the Forty-fourth Street; "Monte Cristo, Jr.," at the Winter Garden; "Greenwich

Village Follies," at the Nora Bayes; "A Lonely Romeo," at the Casino; "Oh, What a Girl," at the Shubert; "Ziegfeld Follies," at the New Amsterdam; "Scandals of 1919," at the Liberty, and "The Royal Vagabond," at the Cohan & Harris.

Ysaye arrived on La Lorraine with his wife and three children from their first visit to their home in Ostend in over five years. He said that many of his old friends were gone, that Ostend showed the marks of war and that he was glad to be back once more in the United States. He has lived in Switzerland in the last two years.

Minnie Egener, a mezzo-soprano at the Metropolitan, who spent the summer in France and Italy, and Louis Haselmann, director of French operas of the Chicago Opera Company, also arrived on the Lorraine. Mr. Haselmann said that he would produce two new French operas, "Aphrodite," by Erlanger, and "L'Espanol," by Ravel, which would be heard in New York in February.

"Aphrodite," the Parisian musical spectacle now being prepared for the Century Theatre, is announced for production there on November 15th. "Chu Chin Chow," will end its engagement at the Century in another two weeks, and the work of preparing the Century stage for the new production will then begin. Phil Harker, the English scenery designer, will come to this country for the first time in twenty-four years to superintend the final scenic rehearsals. More than three hundred persons will be employed in "Aphrodite." Its run at the Century will be limited to ten weeks, and it will be followed about the middle of February by "Mecca," Oscar Asche's successor to "Chu Chin Chow," which will probably be staged in this country by the author.

Signor Caruso has gone to Mexico to sing in President Carranza's capital for \$7,000 a night, giving eleven operas in as many appearances between September 29th and November 2nd. Mrs. Caruso will remain in New York during her husband's trip, and Enrico, Jr., is already in an American school. Traveling with the tenor were Gennaro Papi, the opera conductor; Bruno Zirato, secretary to Caruso; his accompanist, Pucito, and two valets. The company already assembled in Mexico includes Francesca Peralta, a soprano of the Chicago Opera, and Gabriella Besanzoni, a contralto who will be heard at the Metropolitan this Fall.

A number of novelties, including the production of a work by an American composer, will be included in the twelfth season of grand opera at the Metropolitan Opera House under the direction of Giulio Gatti-Casazza. The season starts November 17th and closes April 24th. The American work which will be sung will be "Cleopatra's Night," an opera in two scenes. The music is by Henry Hadley, and the libretto by Alice Leal Pollock after the novel of Theophile Gautier. Another novelty will be "L'Oiseau Bleu" of Maurice Maeterlinck, the music being by Albert Wolff, one of the most promising young French composers. The opera, which will be sung in French, will be given for the first time on any stage for the benefit and under the auspices of the French-Belgian and American Relief Committee for the restoration of Belgium. Leoncavallo's "Zaza," in Italian, and Tchaikovsky's "Eugene Onegin," a lyric drama in three acts after the poem of Ruskin, also will be presented.

German opera, in the estimate of Manhattan Naval Post No. 338, American Legion, is "poison gas" and "insidious propaganda." Hearing that the Lexington Avenue Opera House purposes to present some of the German music with the lyrics in its native tongue October 20th, the naval post sent circulars to all other American Legion posts calling an indignation meeting. When a previous attempt was made to give German opera at the Lexington service men took the law into their hands and choked it at the first yelp, the navy post's bulletin pointed out, and added: "German opera is the opening wedge, apparently inoffensive, in a campaign to reinstate the Germans and German kultur in the good opinion of Americans. Our belief is that the present time, when the war is not yet over, when it is still taking its toll of American lives, is not the proper one for the revival of German art on our stage."

It is too soon yet to say whether the attitude of the American Legion will stop German opera or only advertise it.

Hickman's Orchestra, of San Francisco, has been engaged to play on the New Amsterdam Theatre Roof. The orchestra came East some few weeks ago to make records for a phonograph company. In addition to making these records it has been playing in the Cascades room at the Biltmore. It will now be a feature of Ziegfeld's "Nine O'clock Revue."

Miss Julia Heinrich, formerly a Metropolitan Opera Company singer, was killed at Hammond, La., when she was hit by a baggage truck which was knocked from the Illinois Central Railway tracks by a locomotive. Miss Heinrich was at the station waiting to board a New Orleans train. Miss Julia Heinrich was a member of the Metropolitan Opera Company in the seasons of 1915 and 1916. She was the daughter of the late Max Heinrich, baritone and composer, and received most of her vocal training from her father. She made her debut in concert in this country in 1909, then went abroad for study.

Gavin Dhu High.

## R. FESTYN DAVIES HEADS CHORUS OF THOUSAND

Distinguished Tenor and Chorus Director of Camp Lewis  
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Plans of the San Francisco Municipal Music League for the organization of a trained chorus of 1,000 voices under the direction of Captain Festyn Davies were discussed Tuesday, September 16th, in the Supervisors' chambers in the City Hall at the first meeting of the citizens' committee appointed by Mayor Rolph to assist in the realization of the League's aims. Supervisor John D. Tynes presided. Many items are included in the work which the League has outlined for the musical development of the city, but the present activities are directed upon the formation of a large chorus which will give concerts at popular prices in the Exposition Auditorium, and become a permanent basis for festivals and pageants.

The League is not intended to supplant any existing organizations, but seeks their cooperation in plans which have for an object the popularization of good music and the elevation of the communal musical standard. Enthusiasm for the project was manifested by all who attended the gathering, and pledges of support were made by many whose influence is recognized.

Among those who participated in the discussion were Andrew Y. Wood, Mrs. Mary E. Bell, Miss May Sinsheimer, Mrs. D. E. F. Easton, Henry M. Owens, Mrs. E. D. Donovan, George A. Mullin, Miss Estelle Carpenter, Sir Henry Heyman, Father D. J. Kavanagh, Garnet Holme, Mrs. Katherine S. Bennett, Mrs. William Grandeman, Margaret McGovern, Ray C. B. Brown and Herman Heller. Captain Festyn Davies is well known here for the remarkable results which he obtained at Camp Fremont in the training of the enlisted men as the song director in that cantonment.

The festival and competitive sing between the regimental units, which he conducted at Stanford University, was a revelation of the high vocal standard which can be attained by untrained voices under skillful instruction. Before entering the army service for cantonment work, he had won an enviable record as a choral director in the United States and England. In conjunction with the chorus, there will be organized a band under the direction of Lient Jean Shanis, leader of the Three Hundred and Nineteenth Engineers' Band, who will leave the army service on October 1. He was formerly a member of the San Francisco Symphony Orchestra, leaving his position there to enter military service. He has recently returned from France, where his band was stationed for six months at Brest, giving daily concerts in the public squares. The band also visited Biarritz and Bayonne.

Mayor Rolph is honorary president of the San Francisco Music League, of which the other officers are: President, Justice Henry A. Melvin; vice-presidents, Mrs. Mary E. Bell and Andrew Y. Wood; executive secretary, Margaret McGovern; treasurer, Mrs. D. E. F. Easton; executive committee, Henry A. Melvin, Henry M. Owens, Mary E. Bell, Mrs. D. E. F. Easton, Andrew Y. Wood, Miss E. Marian Pattee, Margaret McGovern and William P. Cabu; auditing committee, Thomas F. Boyle, John D. Hynes and John C. Kortick. Participation in the chorus is requested from all members of existing choral organizations as well as from other singers who are interested in the movement. Registration of members will begin immediately at the headquarters of the league, room 328 Monadnock building. The first concert of the chorus is planned for the Thanksgiving season.

## EMILIE LANCEL TO SING CARMEN WITH J. HAND

John Hand, the new American tenor, who sang with such splendid success last season in New York, with the Society of American Singers, comes to San Francisco late in January of 1920. He will appear in two concerts, one in Oakland and one in San Francisco; both are events of unique interest. In addition to the conventional song recital, Z. W. Potter, manager for Mr. Hand here, will present Miss Emilie Lancel with Mr. Hand in one act of Carmen. Miss Lancel has been receiving gratifying recognition of late and is making great strides in her art. Her vivid brunette type, fervid dramatic temperament, and colorful mezzo voice are, par excellence, the perfect requirements for Carmen. Operatic duets so presented are all too seldom heard because of the added great expense of staging, etc., and such a treat should be heartily welcome.

## GRACE FREEMAN SCORES EASTERN SUCCESSES

The Musical Courier recently published articles about Miss Grace Freeman's successes in the East and West heading these extracts: "Grace Freeman Possesses Artistic Soul." Evidently Miss Freeman is greatly in demand and her numerous friends in California will be pleased to hear of her well merited triumphs.

## PRIZE COMPOSITIONS MAY BE PUBLISHED

It has previously been announced that Mr. Eric De Lamar, organist and director of the Fourth Presbyterian Church, Chicago, is offering a prize of \$100 for a new organ sonata by a native composer, to have its first hearing at the Fourth Presbyterian Church in one of the weekly organ recitals. The time limit for the contest has been set at December 1st, the judges to be Mr. Clarence Dickinson, Mr. Frederick Stock and Mr. DeLamar. Additional announcement is now made that the H. W. Gray Company, (Novello and Company), will publish the prize winning sonata if, in the opinion of the judges it is worthy not only of publication, but of a prize.

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If you have ever had reason to feel pleased with anything that the Pacific Coast Musical Review has been able to do for you, and have perhaps thought of showing your appreciation in one way or another, but have not been able to carry out your intentions, we can not think of a better way to please this paper than to take space in the Anniversary Edition which will be published on October 25th.

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PRICE 10 CENTS

## SEATTLE SYMPHONY CONCERTS START NOV. 7 FRITZ KREISLER WRITES VIVACIOUS OPERA

John Spargur Bravely Solves Difficulties Associated With Securing Musicians—Beethoven's Seventh Symphony on Opening Program—Musicians Ask Salary to Compare Favorably With That of Plumbers Says Walter Anthony

By WALTER ANTHONY

Seattle, September 30, 1919.

John Spargur, director of the Seattle Symphony Orchestra, has been making strenuous efforts to secure instrument lists, but has had to "buck" the high cost of living and has encountered many difficulties to level the way between his restricted bank account and the demands of respective members of our symphony. For the bank account on which Mr. Spargur is permitted to draw isn't of Clarkian dimensions neither is it ample like that which backs Alfred Hertz. We have to get along as best we can, and from what I know of the symphonic situation as it stands at present, Mr. Spargur has been, yea, verily, a good scout. He hasn't made the trip to New York but by devious routes he has coupled up with players there and in some cases negotiations have terminated in a satis-

say fifteen or twenty. One is so well paid for them just now.

One of the scores that Spargur managed to get is "La Mer," by Debussy. I remember Mr. Hertz gave that to us during the last season I was privileged to sit in his audiences. I think the best evidence that Mr. Spargur is confident he will have an orchestra is located in the fact that he had the temerity to buy this Debussy score. Lawrence Gilman says it is "the largest and noblest of his (Debussy's) symphonic utterances." The measure of that praise will be determined by each individual and according to his sympathy with and understanding for the "symphonic utterances" of Debussy. Personally I don't remember ever to have heard any "symphonic utterance" from Debussy. Sketches, fantasies, intangible evaporations of harmony and

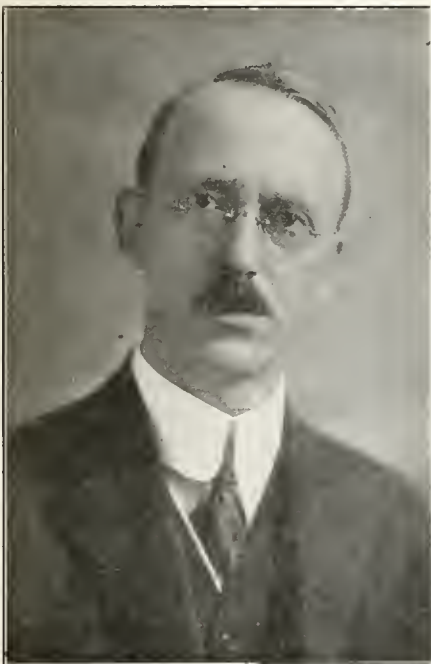
Comic Opera by Eminent Violin Virtuoso Receives Premier in Baltimore—Season of English Opera Will Begin in New York October 13th—Titto Ruffo to Sing With Chicago Company—Chamber Music Festival in Pittsfield a Success

By GAVIN DHU HIGH

New York, October 5.—Fritz Kreisler, the violin virtuoso, has blossomed out as a composer. "Apple Blossoms," described as "an operetta of entrancing beauty," with music by Mr. Kreisler and Victor Jacobi, and the libretto by William La Baron, was successfully launched last Monday evening at Ford's Theatre, Baltimore, under the management of Charles Dillingham, who plans to bring it to the Globe Theatre in this city this week for a run. The cast includes John Charles Thomas, Wilda Bennett, Florence Shirley, Percival Knight, Roy Atwell, Rena Parker, Harrison Brookbank, Fred and Adele Astaire and Juanita Fletcher. The operetta was staged by Fred G. Latham and Edward Royce.

Eddie Leonard received a royal welcome when he appeared in "Roly-Boly

van operettas. Richard Hageman will also conduct, and one of his efforts will be "Lohengrin," in which the singers will be Marcella Craft, Francis MacLennan, Ricardo Martin, Henri Scott, Herbert Waterous, Graham Marr and Morton Adkins. Lucy Gates and David Bispham will again be heard in the one act operas "Impresario" and "Maid Mistress," in which they made a success during the first season of the society. Among other artists announced to appear are: Scranos, mezzos and contraltos—Gladys Caldwell, Elizabeth Campbell, Fely Clement, Kate Condon, Blanche Duffield, Gladys Gilmore, Dixie Howell, Lady Tsen Mei, Ruth Miller, Helena Morrill, Hari Onuki, Virginia Rea, Ellen Rumsey, Gertrude Shannon, Irene Shirley, Cora Tracy, Grace Wagner; tenors—Richard Bold, Ralph Brainard, Craig Campbell;



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factory contract; but judging from the amount of money some of the importuned artists demanded it would seem as though they must think themselves carpenters or plasterers—almost plumbers!

However, the smile of optimism from a soul that radiates belief, spreads the countenance of Mr. Spargur and he feels sure that spite of all difficulties we are about to hear the best orchestra yet assembled in Seattle.

Friday, November 7th, is set as the opening date of the series and the program will offer in the principal positions, Beethoven's Seventh Symphony and Charpentier's "Impressions d'Italie." Tchaikowsky's (B flat minor, isn't it?) Pianoconcerto will be played in between the two purely orchestral works and will complete the initial program offerings.

I spoke about the difficulty encountered in getting instrumentalists. Getting scores is another trouble, as no doubt Mr. Hertz could tell you. If I were a composer I would surely put my time in just now writing symphonies—

moonshine counterpoint I have heard, but symphony, as the word is conjured with Beethoven, Franck, Brahms and Schumann, suggests Debussy no better than Beethoven's noble sincerity or Franck's spiritual soul.

A regular little genius of the violin emerged last week when the Cornish school of music awarded scholarship prizes in its vocal, piano and violin departments. Two lads, indeed, were coupled closely in the verdict of the judges, one was an American hoy, I mean a lad born in this country of American parents. The other was Hungarian and fourteen years of age, Ernest Jaskowsky. A long time ago I heard a little girl play a violin and her name was Kathleen Parlow. Not since then has a child stirred me with such enthusiastic confidence in a maturity of genius.

Joseph Meeker, possessed of an unusually fine tenor voice, and Jack Perins, a sixteen-year old pianist, won the scholarships in their respective departments of musical activity.

Eyes," a musical comedy under John Cort's direction at the Knickerbocker last week. He "stopped" the show. He appeared in blackface until the last act and sang his songs with the unction, infectious good humor and magnetism that made him a popular headliner in vaudeville. Another favorite was Queenie Smith, who has evolved into a prima donna. Never did she dance more charmingly at the Metropolitan than she did last week in her solo dance. She sings pleasingly.

The season of opera in English by the Society of American Singers, under the management of William Wade Hinsbaw, will begin at the Park Theatre on the evening of October 13 with "Boccaccio." The repertory for the remainder of the season of twenty weeks will be taken from the grand opera, light opera and operetta, and will include eight of the works of Gilbert and Sullivan, and operas by Puccini, Gounod, Wagner, Verdi and others. As was the case last year, John McGhie will direct the Gilbert and Sulli-

baritones and basses—William Danforth, Jack Goldman, Graham Marr, Eugene Martinet, Frank Moulau, Bertram Peacock, John Quine and Burton Thatcher.

The Chicago Opera Association will begin its third season of five weeks at the Lexington Theatre Monday evening, January 26th. Among the novelties are "Aphrodite," by the late Camille Erlanger, with Mary Garden in the title role; "Mme. Chrysantheme," by André Messager, with Tamaki Miura, the Japanese soprano; "La Nave," by Italo Montemezzi, with a book by Gabriele d'Annunzio; "Jacquerie," by Gino Marinuzzi, one of the association's new conductors; "Rip Van Winkle," by Reginald De Koven, with a book by Percy Mackaye, and "Love for the Three Oranges," by Serge Prokofieff, which will be sung in French. Cleofonte Campanini, director-general of the association, has cabled that Tita Ruffo, the celebrated baritone, will again be with the Chicago company after being four years abroad. Tita Schipa, consid-

(Continued on Page 6, Column 1)



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The Only Musical Journal in the Great West  
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## Executive Office

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Gavin Dhu High, Eastern Correspondent

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2130 Vista del Mar Avenue, Hollywood, Cal. Tel. 579121  
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## NINETEENTH YEAR

### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 21, 1912

Of Pacific Coast Musical Review, published weekly at San Francisco, California, for October 1, 1919.  
State of California,  
County of San Francisco.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alfred Metzger, who, having been duly sworn according to law, deposes and says that he is the Editor and Publisher of the Pacific Coast Musical Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1918, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:  
Names of— Post office address—  
Publisher, Alfred Metzger, 26 O'Farrell St., San Francisco  
Editor, Alfred Metzger, 26 O'Farrell St., San Francisco  
Managing Editor, None.  
Business Manager, None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give name and the names and addresses of stockholders owning 1 per cent. or more of the total amount of stock).  
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(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 2d day of October, 1919.

(Seal.) M. A. BRUSIE.

Notary Public in and for the county of San Francisco, State of California.

(My commission expires September 24, 1922.)

## MAURER SONGS RECEIVE RECOGNITION

The San Francisco Examiner had this to say concerning two new songs published by G. Schirmer and the John Church Company in last Sunday's issue:

Two new songs by Fred Maurer are being welcomed in printed form by his friends and admirers: "Her Coming," published by G. Schirmer, and "I Would My Song Were Like a Star," published by the John Church Company. As in his recent songs, the composer has gone to James B. Kenyon's volume of verse, "The Harvest Home," for his lyrics. He has already set seven or eight of them, as well as two by the poet's daughter, Miss Doris Kenyon, the famous screen artist.

"I Would That My Song Were Like a Star," dedicated to Doris Kenyon, has a delightful melody harmonized with unpretentious directness. Its moderate range—from F to G above the staff—makes it available for the average voice. It is published in one key only—B flat.

"Her Coming," dedicated to Mme. Jeanne Jomelli, has greater elaboration of style and falls in the category of art songs. Romantic with a Schumannesque vigor, it offers opportunity to the singer for building effective climaxes. It is written in D major, with a short excursion in the middle section through E flat and G major. The range is from D below the staff to A above.

## GERALDINE FARRAR OPENS GREAT LOS ANGELES MUSIC SEASON

Trinity Auditorium Packed to the Doors When L. E. Behymer Presents Diva As Opening Attraction of the Season--Hackett Possesses Tenor of Rare Warmth--Rosita Renard a Fine Pianist--Gamut Club Entertains Walter Rothwell and Sylvain Noack

By BRUNO DAVID USSHER

Los Angeles, October 6, 1919.

If one may take the Farrar Concert as an omen for this season then artists, concert-goers and impresarios will be equally elated (and perhaps exhausted) by the end of April. The program rendered by Geraldine Farrar in conjunction with Arthur Hackett and Rosita Renard will probably prove to San Francisco what it was here, a musical event of first magnitude. It will prove too, that Arthur Hackett is a great singer, not only a greater singer than we supposed him to be. Miss Farrar was the brilliant prima donna, adored by the public, about whose vocal gifts and art little can be said which is new. It must be stated, however, in justice to musical history and to her, that during her last group of songs she seemed a little tired and her intonation in the higher register was not always perfect, particularly in the Massenet number. Very likely Miss Farrar was fatigued from her exertions under the auspices of the Goldwyn Film Company and by Sunday may have recovered fully to the delight of her San Francisco friends. I cannot refrain from adding that her singing of "My Mother Bids Me Bind My Hair," (Franz), "New Love, New Life" (Beethoven) and particularly Brahms' "Summer Fields" and the Gretchaninoff songs were exquisite.

More space ought to be given to an account of Arthur Hackett's beautiful singing. His tenor does not seem one of the "built-up" voices. Nature has been very generous to him and his technic is flawless. His diction is immaculate. No matter in which register the tone production is equally rich and seems easy at all times. It is a tenor voice of enchanting softness paired with strength and surprising carrying power, even during subdued phrases. Hackett's tenor is lyric, of rare warmth and only the color "golden" can describe it. There is a tendency to too much mellowness, though he can sing with élan, as in "The Eagle" (Polak). The singing of "Adelaide" and of the French songs was eminently musical. Mr. Hackett's appearance would have been without a cause for criticism but for his choice in selecting a very banal, cheap little ditty in music hall style, as an encore after "The Eagle." It was very bad taste and real waste of such superb tones as Mr. Hackett produces. Some people preferred Mr. Hackett's singing to that of Miss Farrar. Yet comparisons are seldom fair and less often correct, for both are accomplished singers. If Mr. Hackett can add a little brilliance of tone to his vocal qualities he would come very near to satisfying all people all around, which is hard even for "Ye Gods." We would like to hear him sing the tenor solo in Liszt's "Faust Symphony" and in a classic oratorio.

Miss Rosita Renard is a powerful pianist and her Chopin "rings true." Impressive as her technic is, it not always quite even as to touch in rapid runs and the pedal seemed a two-edged affair at times, marring her fine phrasing. One may safely expect great things from her. Hence it seemed a pity that she should have played the "Blue Danube Waltz," which is musically good enough for an encore but not for a program number of an artist of her standing. A Liszt Rhapsody or the Campanella would have appealed to the people just as much and given the artist a chance to "show her mettle." There seems to prevail among some artists the idea that they have to play "popular" numbers. They may not intend to "appeal to the gallery," but we were treated by two splendid artists during the same concert to something that is not far from being called "musical trash." Surely not because this is the West!

Of Mr. Claude Gotthelf, the accompanist, we could not say anything better than that he was worthy of these two master singers doing full justice to the piano parts. The large Trinity Auditorium was packed and could probably have been filled twice, the ticket sale ending three days before the event with a "sold out."

Los Angeles musicians had their first opportunity to meet Walter Rothwell, conductor of the Philharmonic Orchestra, and his first concert master, Sylvain Noack, in a social way at the Gamut Club. It was ladies night in honor of the new maestro. Both Mr. Rothwell and Mr. Noack received more than the so-called "cordial ovation." They were welcomed in a fashion which ought to make them forget that this is a new and strange place to them. And perhaps they sensed these friendly feelings for both absolved themselves from making a speech, in which they might have announced what they are going to do and what they can do. It was a little disappointment not to have a little chat from them, yet, they obviously have taken Goethe's advice "Create, Artist, do not Promise," to heart. When asked by your scribe what musical plans he had, Mr. Rothwell thought it premature to discuss this question at the time being. Mr. Noack has not decided yet which concerto he will play upon his first appearance with the Philharmonic Orchestra. If circumstances permit, we may hear the Brahms Concerto, though this is indefinite. Mr. Behymer proved himself to be a charming toast master and entertaining short story teller while introducing some of the speakers and artists who contributed to the evening's program. Miss Rosita Renard played brilliantly. Mr. Clifford Lott gave us a Handel number, Aria and Recitative from "The Alexander Feast," with fine taste and technic. He sang a new song by Charles Farwell Edson, "In Flanders Fields," not a very appealing setting of these grand,

touching lines. Mr. Chas. T. Ferry, one of Cleveland's best organists, played one of his own compositions. An interesting group of old songs was rendered by Grace Roper Viersen. Mr. Ellis Rhodes, who saw service in Italy and Switzerland, had to sing "Eli, Eli," an old Yiddish tune, twice, likewise one of his own compositions. Miss Hilda Nolte played MacDowell in a very verile, and yet poetic, manner, exhibiting impressive technic. It is much to be hoped that Miss Nolte may find an opportunity to share her unusual musical gifts with a larger audience. We would like to hear her with a chamber music organization or an orchestra. In Mr. Davol Saunders the guests of the Gamut Club met a violinist whose finger technic, as well as his bowing, reveal excellent schooling and smooth technic. Mr. Saunders is the new head of the Violin Department of the College of Music at the University of Southern California.

All the "first chair" men of the Philharmonic Orchestra are in town and regular rehearsals will begin on Monday. The schedule calls for two rehearsals daily until October 24th, the opening concert. Weber's Overtures, "Dvorak's 'New World Symphony,' Listz's 'Les Preludes' and 'Espana Rhapsodie,' by Chabrier, will form the first program. Beethoven's Fifth Symphony may be heard at the second concert. No soloists have been programmed for the first and the last pair of concerts. Fourteen popular Sunday afternoon concerts will be given in the week following the pair of evening concerts. Local artists will be soloists at the popular concerts. The Friday afternoon and Saturday evening concerts number twelve each.

Adolf Tandler, Conductor of the Los Angeles Symphony Orchestra, has returned from the East. He will start rehearsals in the last week of October. The present plan calls for eight Friday afternoon and ten Sunday afternoon concerts. He expects to have several musical premieres on his programs. Among these are: Hugo Riesenfeld's "Symphonic Epos," Rubin Goldmark's "Requiem for Easter" and Charles T. Griffes "White Peacock." The Board of the Los Angeles Symphony is directing a "Civic Symphony Membership" drive, by which it is hoped 10,000 members will be secured. Special ticket books at the price of five dollars, containing ten tickets, are to be sold during this campaign. The campaign will close on October 15th.

California may hear two operas by Los Angeles composers: "Shanewis" by Cadman; and Joseph Carl Breil's "The Legend." Both are Metropolitan Opera creation, and may be sent on the road under the auspices of this art institute.

Theodore Gerdohn, Russian violinist and pedagogue, conducted the "Liberty Band" at the Shrine Auditorium when President Wilson spoke. Mr. Gerdohn founded this band, which consists of ex-service bandmen and buglers.

A Chamber Music Course is the latest addition to the curriculum of the California School of Arts. May MacDonald Hope, a Carren's pupil, formerly with the Kansas City Conservatory of Music, and Josef Rosenfeld, violinist, will be in charge. Mr. Rosenfeld will also act as head of the violin department. Director Ellis Rhodes announces at the same time, that he has engaged Marjory Morrison, recently returned from France. Miss Marjory will do expert coaching in concert and operatic repertoire. She has brought from Paris a number of very interesting songs not known here at all.

## MISS ETHEL JOHNSON AT GREEK THEATRE

Miss Ethel Johnson, soprano, who is proving herself to be one of H. B. Pasmore's most successful and popular pupils, and Albert Rosenthal, cellist, gave the Half Hour of Music at the Greek Theatre, U. C., on Sunday last, attracting a large and appreciative audience despite the strike and the heat. Miss Johnson's voice developed great beauty and power in the immense space. She sang her exacting numbers with surprising facility and warmth of expression, especially in the Pasmore song and in the aria from "Aida." That Albert Rosenthal is a master of the 'cello and a splendid musician, was evidenced in each of his numbers. His spiccato bowing could not be excelled—indeed, such perfect command of this most difficult feature of 'cello playing is rarely heard. Suzanne Pasmore Brooks accompanied the 'cello numbers with the lightness and grace demanded by the Popper compositions. In the vocal numbers Violet Oatman accompanied with a firm tone and excellent judgment. The program was as follows: Qui la voce, Puritani (Bellini), A Cypriot Flower (Campbell-Tipton), Come, My Beloved (Handel), At Morn (Jean Boyd), Ethel Johnson, Violet Oatman at the piano; Cantabile (Cui), Rondo (Bocherini), Chanson Triste (Tchaikowsky), Dance of the Elves (Popper), Albert E. Rosenthal, Suzanne Pasmore Brooks at the piano; Arrows of Love Fly True (Ryder-Pasmore), O, Patria Mia from Aida (Verdi) Miss Johnson and Mr. Rosenthal; The Arrows of Love Fly True is a translation from the Sanskrit, made by Prof. Arthur W. Ryder of the University of California, set to music by H. B. Pasmore.



## Gossip About Musical People

Alice Mayer, piano. Mrs. Drew Clark, soprano. Mrs. William Ritter at the piano, and Barbara Merkeley, harp, appeared at the regular concert of the Pacific Musical Society at the Ballroom of the St. Francis Hotel last Thursday evening, October 9th. A more detailed review will appear in next week's issue. On Thursday evening, October 23rd, Beatrice Meltzer, piano, Mme. Lida Carnahan, contralto, Mrs. Edward E. Young, at the piano, Elias Hecht, flute, and Peter Brescia, violin, will give the program.

Miss Hana Shimozumi, the talented Japanese soprano, is winning new laurels throughout the East. She is singing Yum Yum in the Mikado with the San Carlo English Opera Company. Many of the Eastern papers predict a splendid future for her, and are unanimous in their appreciation of the purity of her tone and freedom in diction. Miss Shimozumi was a pupil of Mrs. A. F. Fridge of this city, leaving June 1st for New York, when she joined the Fortune Gallo forces.

Ada Clement Piano School gave its regular monthly concert on the last Saturday of September. The Cesar Franck Symphonic Variations for piano and orchestra were played and analysed by Ada Clement. The orchestra score, arranged for second piano, was played by Alberta Livernash Hyde, a recent addition to the school faculty.

Kajetan Attil, the distinguished harpist of the San Francisco Symphony Orchestra will appear in Fresno on December 2d as soloist in a concert to be given by a prominent male chorus. He has already played there three times, and while it has been the custom of that organization to engage a new soloist each year, Mr. Attil made such an excellent impression that he is being engaged every year.

Gladys Hampton, a skillful pianist from Portland, is now in charge of the M. Witmark & Sons concert department in the Kohler & Chase Building. This noted music publishing firm is doing some enterprising things for Pacific Coast artists and it will surely recompense our artists to pay a visit to this department and see what the Witmarks are doing. We will have more about this department in a subsequent issue of this paper.

Mrs. Margaret H. Hughes left recently for New York where she expects to remain indefinitely. During her transcontinental trip last summer she met with such unqualified success that she felt encouraged to return East to enter a wider artistic career. There is no question regarding Mrs. Hughes' artistic equipment, and that she will gain recognition. She is a delightful accompanist and ensemble player and she certainly is entering a field where true efficiency is recognized.

Elias M. Hecht, founder and flutist of the Chamber Music Society of San Francisco, returned from the East last Monday and expresses himself much pleased with his trip. He attended the chamber music festival in Pittsfield, Mass., and met a large number of prominent musicians and musical people. He found that the reputation of the Chamber Music Society had travelled far, and that Eastern musical people are quite familiar with the success of this organization. In next week's issue Mr. Hecht will give the readers of this paper an idea of the musical merit of the chamber music festival.

Cass Downing, formerly affiliated with the box office of the San Francisco Symphony Orchestra, is in this city on his way to Australia to conduct opera. During the last year and a half he conducted opera with the Carl Rosa Opera Company in London, and is gradually making an excellent reputation for himself. Mr. Downing, when in this city, prior to his departure for New York several years ago, studied scores and conducting with Alfred Hertz.

Sousa will introduce a half dozen of his new marches on his coming California tour. These will include "When the Boys Come Sailing Home," "Bullets and Bayonets," "Sabre and Spurs," "Solid Men to the Front," "The Boy Scouts of America," the "Golden Star," etc., and he will revive the March of the Devil Dogs "Semper Fidelis."

Schumann-Heink will give two extraordinary "Popular" concerts at the Exposition Auditorium on the Sunday afternoons of January 4th and 11th. Frank La Forge will be at the piano.

Alfred Cortot will soon return to America, and will be accompanied by Madame Cortot, who will visit this country for the first time. The famous French pianist will reach California in March, where he will appear under Selby C. Oppenheimer's direction.

Riccardo Stracciari's success continues without abatement. Last week the famous baritone delighted a crowd of five thousand people at the Carnegie Hall in New York.

Sophie Braslau will appear as a "guest" artist with the Chicago Opera Company, but will not relinquish her place with the New York Metropolitan company. Aside of her few special appearances as "Asnena" with the Chicagoans, she will be the leading contralto of the "Met," all of their season.

Lambert Murphy and Merle Alcock, will positively give but one recital in San Francisco on their present tour.

Selby C. Oppenheimer promises an unusual musical and esthetic treat in the appearances of the Isadora Duncan dancers and George Copeland. With Copeland at the piano, these six beautiful little girls interpret the masterpieces of music. They are said to be the perfection of grace and the finer arts.

Jacques Thibaud, the famous French violinist, will make his first western tour next March.

### GERALDINE FARRAR'S WINNING PERSONALITY

#### Spectacular Appearance of Famous Grand Opera Prima Donna Overshadows the Artistic Effects of Her Concert Singing

The truthful adage that advertising pays was never illustrated in a more striking degree than on the occasion of the Geraldine Farrar concert, which opened the local concert season at the Curran Theatre last Sunday afternoon. A combination of operatic and moving picture career surely is most conducive to making an artist thoroughly known to the masses of the people. Unquestionably the immense audience that packed the Curran Theatre last Sunday afternoon came specially to see Miss Farrar and only the minority came there to hear her. For this reason there was no cause for the evident lack of enthusiasm on the part of the audience, for under the circumstances they surely got their money's worth, at least as far as those who paid the regular price for the seats are concerned.

From the spectacular point of view Miss Farrar was a huge success. Whatever may have been lacking in her attire of her graceful body was fully compensated for by her elaborate headdress, and her occasional change costume added a piquante vaudeville flavor to the affair. She surely was able to retain the interest of her hearers or shall we say her sight-seers. Regarding her voice it has not changed much since her last appearance here. It still exhibits those brittle tones in the high register, as it is usually called, and there remains the resonance of the middle and low tones. It cannot be called a flexible or limpid voice. But what Miss Farrar may lack in quality she makes up in temperament. Although she takes liberties occasionally that do not coincide with the ideas of conservative music lovers, her personality gives her the chance and possibly the justification to use her own ideas. Surely when it comes to what is known as temperament Miss Farrar has an ample supply of this well known artistic requirement. She puts considerable energy into her interpretations and by sheer force of her personality succeeds in arousing interest. It can not be said at this time that Miss Farrar is an ideal concert singer, for she lacks that repose and art of repression which forms such a necessary adjunct to the ideal concert work. But that she undoubtedly is a vocalist of superior merit, an actress of consummate skill and an operatic artist of decided genius cannot be questioned by any fair minded person.

The surprise of the afternoon was Arthur Hackett, a concert tenor of decidedly superior artistic accomplishments. He is the possessor of an excellent lyric tenor voice of splendid timbre and flexibility. He sings correct as to intonation and attack, and he invests his phrasing with a certain elegance of style and refinement of interpretation that is at times mistaken for lack of warmth. His enunciation is excellent and his tone coloring exquisite. He is a tenor of rare faculties and it is to be hoped that he will be heard here soon again, for he is an American artist who is entitled to the enthusiastic support of the public.

Another artist who made an excellent impression is Rosita Renard, a pianist of unusual skill and artistry. Her technic is clean and smooth, and her interpretation intelligent and pleasing. She is equally at home in the poetic and the more dramatic phase of the art, and exhibits a mastery of the keyboard that can not fail but endear her to her hearers. Claude Gotthelf, the accompanist, is not a stranger to San Franciscans. He was here with Havrah Hubbard, the noted lecturer and critic, and recently has again become associated with the Chicago Tribune, and at that time as on this latest occasion Mr. Gotthelf has established for himself a reputation as accompanist of the first rank. He understands his art thoroughly and assists the soloist by reason of his grasp of the artist's individuality. The complete program on this occasion was as follows:

Adelaide (Beethoven), Mr. Hackett; Etude No. 5, Op. 10, Nocturne (Chopin), Toccata (Saint-Saens), Miss Renard; My Mother Bids Me Bind My Hair (Haydn), For Music (Franz), Summer Fields (Brahms), New Love, New Life (Beethoven), Miss Farrar; Tes Yeux! (Rene Rabey), La Procession (Cesar Franck), Mando-line (Gabriel Faure), Nocturne (Cesar Franck), Dansons la Gigue (Poldowski), Mr. Hackett; In the Meadow (Rubinstein), Eastern Romance (Rimsky-Korsakow), In the Silent Night (Rachmaninoff), The Wounded Birch, The Snowdrop (Gretchaninoff), Miss Farrar; Etude de Concert (Liszt), Blue Danube Waltz (Strauss-Schulz-Evler), Miss Renard; Dream Tryst (Cadman), Fair House of Joy (Quilter), Sea Lyric (George C. Vehl), O Cool is the Valley Now (Louis Koemmenich), The Eagle (Emil J. Polak), Mr. Hackett; Absence (Berlioz), Au Printemps (Gounod), Sans Toi (d'Hardelot), Ouvre Tes Yeux Bleus (by request) (Massenet), Miss Farrar.

### THE ASHLEY PETTIS RECITALS

The second of a series of six historical lecture recitals of pianoforte music was given at the Paul Elder Gallery on Thursday afternoon, September 25th. These events are of the utmost educational importance and are worthy of hearty recognition on the part of the public and the press. Unfortunately for the editor of this paper, they occur on Thursdays when the paper goes to press and when it is impossible for the editor to absent himself from the offices of the paper. However, we are informed that so far the recitals have

proved to be of unusual merit. Although Mr. Pettis was indisposed on this occasion he did not seem to be effected sufficiently to mar the beauty of his interpretation, nor the interesting explanatory remarks with which he accompanied the playing. The subject of this lecture recital was Haydn, Mozart and Beethoven, and it was a subject of the utmost musical interest. It was truly remarkable how much of musicianship and individual effect Mr. Pettis was able to include in the comparatively short space of time which the recital occupied.

The third of these recitals took place last Thursday afternoon, the subject being Schumann, and we will have more to say of this event in the next issue. The fourth recital will take place on October 23rd, and the program will be devoted to Chopin, a composer with whom Mr. Pettis is always most successful and for whose masterpieces he has a particular affection. We cannot urge music students and lovers of the classics too frequently to attend these recitals by Mr. Pettis.

### NEW SYMPHONY SEASON OPENS BRILLIANTLY

Alfred Hertz' pre-eminence as an interpreter of Brahms was again demonstrated Friday afternoon, in the Curran Theatre, in his reading of that master's Second Symphony in D major is the outstanding feature of the opening concert of the 1919-1920 season of the San Francisco Symphony Orchestra. The size of the audience was only limited by the capacity of the Curran, artistic and social San Francisco being finely represented. There was tremendous enthusiasm and Conductor Hertz and the orchestra received an ovation. The event proved most brilliant, gauged from every angle.

It was appropriate that Hertz should have programmed Brahms' Second Symphony for the first concert of the season, for it was his interpretation of this work when he first took charge of the San Francisco Symphony four years ago that won him an immediate place in the regard of local music lovers. Debussy's "Fetes," played for the first time under the Hertz baton, was also received with fine favor. It is a fascinating work possessing great orchestral difficulties which were beautifully encompassed. Gluck's overture to the opera, "Iphigenia in Aulis," based on the Euripidean tragedy, made an excellent curtain raiser, and the concert was brilliantly concluded by the immortal Prelude and Love Death from Wagner's Tristan and Isolde.

The concert in its entirety, will be repeated on Sunday afternoon, October 12th, in the Curran, with Hertz conducting, and the entire orchestra participating, although popular prices will then obtain. Tickets are to be secured at Sherman, Clay & Co.'s, where the symphony conducts a permanent box office. On concert days tickets are to be had at the theatre.

The series of "Pop" concerts will be opened on Sunday afternoon, October 19th, in the Curran Theatre. Conductor Hertz devotes as much study, thought and rehearsal to these events as he does to the more serious concerts. The "pop" series has been most successful in the past and vast interest is being shown in its this year, for the demand for season tickets was greater than ever before. Hertz aims to make his "pop" programs appeal to the lover of the more obvious melodies as well as to the technical musician and his programs are always marvelously assembled. Following is the program for the first "pop" to be performed Sunday afternoon, October 19th: Overture, Fra Diavolo (Auber); Larghetto from Symphony No. 2 (Beethoven); Ballet Suite from Henry VII (Saint-Saens); Overture, Phedre (Massenet); Minuet (Boccherini); Moment Musical (Schubert-Stock); March Slav (Tschalkowsky).

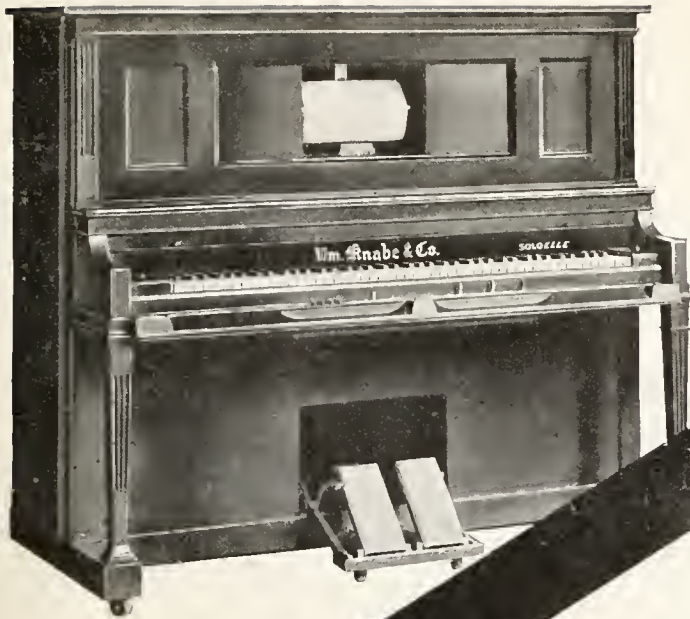
### MURPHY AND ALCOCK TO GIVE MUSICAL TREAT

The familiar strains of Verdi's aria Home to our Mountains, from the great Italian opera Il Trovatore, will be the feature number and the climax of the beautiful program of song and duet that Lambert Murphy, tenor and Merle Alcock, contralto, will offer, under Selby C. Oppenheimer's management, at the Columbia Theatre, on Sunday afternoon, October 26th. And in the hands of two such brilliant vocalists, each equipped with rich sonorous voices, the tuneful melody will take on a fresh meaning. It will be veritably a scene from the opera itself, minus only the costumes of the period.

Other duets to be rendered include Caricicoli's wonderful Tuscan Folk Song, and Hildach's beautiful "Passage Birds Farewell." If nothing else were to be rendered these numbers would be a sufficient musical magnet to draw the crowd that will attend this event, but both of the singers are scheduled for long and interesting song groups. Murphy will include "Over the Steppes," by Gretchaninoff, "In the Silence of Night," by Rachmaninoff, the arias from Lalo's "Le Roi D'ys" and Massenet's "Griselidis," Campbell-Tipton's "Crying of Water," Cadman's "I Hear a Thrush at Eve," Richard's "When the Roses Bloom," Ward-Stephens "Christ in Flanders," and other selections, while Miss Alcock is down for Haydn's "She Never Told Her Love," "Le Temps de Lilas" of Chausson, Moussorgsky's "Doll's Cradle Songs," the aria "O Don Fatale," from Verdi's "Don Carlos," Cadman's "Moon Drops Low," two of Howard Brockway's famous "Lonesome Tunes," the old ballad "Gentle Annie," Loud's "Flower song," and numerous other equally attractive works.

These artists have associated themselves before in joint song recitals and in many eastern cities critics have freely voted their entertainment as one of the choicest bits of musical offering of the season. Both have exceptionally fine voice and training and particularly successful records. Manager Oppenheimer assures his patrons they will be delighted with his initial offering of the current season. The ticket sale for this event starts Monday morning at Sherman, Clay & Co.'s and at the Columbia. Advance mail orders indicate that the artists will face a big crowd.





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## KREISLER WRITES VIVACIOUS OPERA

(Continued from Page 1, column 4)

ered by many European and Latin American critics as the best lyric tenor that Italy has produced in a long time, will also be a member of the Chicago Opera Association. The other tenor will be Edward Johnson, who is still remembered. Schipa is now in Buenos Ayres for his third season.

Recitals in Aeolian Hall announced by Loudon Charlton are: Bernardo Olshansky, baritone, October 7th, evening; Samuel Gardner, violinist, October 11, afternoon; Parish Williams, baritone, October 13, evening, and Margaret Jamieson, pianist, October 15th, afternoon.

October recitals announced by the Music League of America are as follows: Lester Donahue, pianist, at Aeolian Hall, on October 24; Rose Autin, soprano, at the Princess Theatre, October 26; Lotta Madden, soprano, at Aeolian Hall, on October 27th; Daniel Jones and Rebecca Davidson, pianists, October 23rd, at the Princess Theatre and Aeolian Hall, respectively; Mildred Conper, at the Princess Theatre the afternoon of October 30.

Eight concerts will be given this season in the Newark, N. J., Armory, under the direction of Joseph A. Fuerstman. The programs will be: October 11, Galli-Curci; November 3, Philharmonic Society, Percy Grainger, soloist; December 27, Rachmaninoff; February 7, Alma Gluck and Zimbalist; February 23, Carolina Lazzari and Casals; March 22, Boston Symphony Society, Rudolph Ganz, soloist; April 7, Jascha Heifetz, and April 20, John McCormack.

The climax of the three days music festival of chamber music at Mrs. Frederic S. Coolidge's music temple on South Mountain, Pittsfield, Mass., was the first public rendering of Ernest Bloch's prize winning composition for 1919, a sonata for viola and piano, for which Mrs. Coolidge offered a prize of \$1,000. It was selected from seventy-two manuscripts entered in the competition. Mr. Bloch, who is a Swiss composer living in New York, wrote the sonata in 1918. Mr. Bloch's sonata, in four movements, was interpreted by Louis Bailly, viola, and Harold Bauer at the piano. A program was given the same morning, consisting solely of vocal chamber music, prepared by Frederick A. Stock, conductor of the Chicago Symphony Orchestra. Numbers were given by Florence Hinkle, Eva Gauthier, Mert Alcock, Lambert Murphy and Reinald Werrenrath, as vocalists; Max Obendorfer and Emanuel Balaban, pianists; Daniel Maquarre and Nicholas Kouloukis, flutists; Edward Langenus and Carl Kuhman, clarinetists, and the Berkshire String Quartet.

Despite the fact that Adelina Patti, who died in her castle in Wales, in her seventy-seventh year, used her voice longer and more lucratively than any other prima donna of her time, and was carefully taught by Maurice Strakosch (husband of her sister Amalia) and by her father, Salvatore Patti, the Italian singer and manager, the old press agent stories to the effect that Patti was a "natural" singer cropped out among several of the accounts of her life published here when she died. This led the editor of The Sun to remark:

"Alme. Patti has been often described as a 'natural singer,' or one who sang as a bird does without knowledge of art. Maurice Strakosch would, if living, be able to controvert this statement. Patti had unusual gifts and acquired many of the graces of song with uncanny facility; but no singer ever attained such full throated ease, such exquisite treatment of melodic phrase and such skill in the musical expression of exuberant spirits and griefful humor without a finely perfected art."

At the Cohan Theatre on Monday night Henry W. Savage, purveyor of musical diversion from "Parsifal" to "The Yankee Consul," brought to the metropolis "See Saw," a musical play by Earl Derr Biggers. Mr. Biggers, devised the story of the new piece and wrote the lyrics. He used as the corner stone of the piece, his own story "Love Insurance." An English lord does not want to lose the fortune to come to him by marriage with a fickle American beauty. So he gets Lloyds to insure the engagement. It is not hard to see what an industrious playwright like Mr. Biggers, with all the license of musical comedy would do with

such a theme. During the two acts he plays every possible variation on it. There were many tunes by Louis Hirsch. The singers who contributed to the success of "See-Saw" were Miss Dorothea Mackaye and Miss Helen Bolton. Elizabeth Hines and her agile partner, Guy Robertson, danced. Among others in the cast to distinguish themselves were Frederick Graham, Frank Carter, and Charles Brown.

The personnel of the New York Symphony Orchestra, Walter Damrosch, conductor, shows only a few changes this season. George Barrere returns as first flute, after an absence of a year. He had been the solo flute for Mr. Damrosch's organization for thirteen years. Engelbert Roentgen and George Possell, after having been for two years members of the army, both having served in the 77th Division in France, return as members of the orchestra; Mr. Roentgen, as second 'cello, and Mr. Possell, as second flute. There is to be a new solo clarinet in Robert Liudemann, who comes from the same position with the Philadelphia Orchestra, where he had been for the last five years. Another new comer is Louis Letellier, formerly first bassoon of the Paris Conservatory Orchestra. Willem Willeke continues as first solo 'cellist and Rene Pollain, as solo viola. The first violinist and concertmaster will again be Gustave Tintin.

Gavin Dhu High.

## NEW YORK SYMPHONY ORCHESTRA

Walter Damrosch to Begin Rehearsals—  
Opening Concert Set for November  
Sixth at Carnegie Hall

Walter Damrosch will shortly begin rehearsals for the coming season of the New York Symphony Orchestra and the opening concert at Carnegie Hall on Thursday afternoon, November 6th, will find this organization at its finest fettle. Mr. Damrosch's catholic musical taste and his appreciation of the requirements of a New York audience will combine to make this season's programs among the most interesting ever given by the New York Symphony Orchestra. He believes in combining the past with the present, so that all his offerings have the double appeal to the lovers of the past, to the admirers of the present, and even to those who look forward to a future which is to produce something both new and vital in the musical art.

Among the interesting novelties already announced is the Third Symphony of Vincent d'Indy, composed during the years 1916-17-18 and bearing the appropriate subtitle "De Bello Gallico," a Caesarian quotation peculiarly apt inasmuch as the symphony was composed in the very midst of the most terrible of Gallic wars. The score is dedicated to Commandante de Pampillonne and will be produced for the first time in America during the coming season by the New York Symphony Orchestra.

The New York concerts will, as usual, include eight Thursday afternoons and five Saturday evenings at Carnegie Hall, Hall, six Saturday afternoons at the Academy of Music, Brooklyn, six Saturday afternoon Concerts for Young People at Carnegie Hall and four Saturday morning Concerts for Children at Aeolian Hall.

The soloist for the opening concerts will be Albert Spalding, who will play the Mendelssohn E minor Violin Concerto. Other soloists already announced are Jascha Heifetz, Pablo Casals, Sergei Rachmaninoff, Fritz Kreisler, Rosa Ponselle, Jascha Jacobson, Lucy Gates, Henri Casadesu, Alfred Cortot, Reinald Werrenrath, Sophie Braslau, Mischa Elman, Mischa Levitzki, Benno Moiseiwitsch, Percy Grainger, Ossip Gabrilowitsch, George Barrere and Willem Willeke.

## ZOELLNER QUARTET IN ARIZONA

The Zoellner Quartet made their fourth appearance in Phoenix, Arizona, when they opened the concert season on October 2nd, appearing under the auspices of the high school. The art of the Zoellners, their matchless ensemble and splendid musicianship was fully demonstrated before a very large audience in the Tchaikowsky Quartet Op. 11. A first performance was given Ch. Skiltons' "Sunrise Song" based on a Winnebago Indian theme. It was most enthusiastically received. Other Arizona cities to hear the Zoellners are: Globe, Tucson, Flagstaff and Tempe.

## TABLOID OPERETTA AT ORPHEUM

The Orpheum will present a great new show next week headed by "Not Yet Marie," a brilliant little musical comedy produced by C. B. Maddock. It introduces a company of fifteen people which includes such prominent principals as William Edmunds and William Cotton, late features with legitimate musical comedy; Hazel Boyne, heretofore vaudeville headliner, and Dorothy Shirley, who has achieved success in prima donna roles. "Not Yet Marie" is from the prolific and facile pen of Frank Stammers, while the lyrics and music are by Lieut. Ballard McDonald and Nat Osborne respectively. The scenery and costumes are of the most elaborate nature and have been the cause of general praise. All of the action takes place in the studio of an Italian artist, who has a dozen handsome models posing for him. The fun is fast and the songs of the catchy variety and interwoven is a story with a strong human appeal.

Farrell Taylor, who is unrivalled as a black-face comedian, will appear in a musical farce called "The Black Duke," which is both funny and entertaining. It introduces Edith Swan, the celebrated lady trombonist, and Carlena Diamond, vaudeville's youngest harpist. Martelle, who with the exception of Julian Eltinge, is the best impersonator of the opposite sex, will present a decidedly clever and amusing act. Jack Sidney and Isabel Townley, clever and popular comedians, will appear in a sparkling and enjoyable comedietta "A Suhrway Flirtation."

Donald E. Roberts, who styles himself "The Strolling Tenor," possesses a splendid voice of wide range and bell-like clearness. Billy Fern and Company will present a wordless play entitled "A Quiet Evening," which is a combination of



Merle Alcock, Beautiful American Contralto, Who Appears in Joint Recital with Lambert Murphy, Tenor at the Columbia Theater on Sunday Afternoon, October 26th.

feats and fun. Harry Breen, the rapid-fire song writer and Amelia Stone and Arman Kaliz in "A Song Romance" will be the only holdovers in a bill that attains the loftiest standard of vaudeville.

## AMERICAN DRAMA AT ALCAZAR

Variety is the spice of theatre going, and the flexible New Alcazar Company constantly provides it. This week's witty brilliant farce "The Naughty Wife," will be followed at next Sunday's matinee by Eugene Walter's tremendous American drama "Paid in Full," not acted here in seven years and more vital under to day's world conditions than when it was inspired by the dramatist's prophetic vision. The virility of "Paid in Full" is that of a gigantic redwood and not a week passes without its compelling laughter and tears somewhere in America. Its exposition of the domestic problem of living beyond one's means, to keep up social appearances, is of enormous importance to the young home builders of to-day. It deals with a throbbing question that involves the security of the community and the very life of the Republic. It is a great drama, in theme and characterization; a graphic gripping commentary on marriage which is lacking in individual tolerance and sympathetic unity of purpose. Belle Bennett personates Emma Brooks, one of the loveliest types of true American wifehood ever depicted; Walter P. Richardson, the whimsically humorous philosopher Joe

Smith; Thomas Chatterton, the weak, vacillating, passionate husband "Jimsy"; Henry Shumer, the big diamond in the rough, Captain Williams; Vaughan Morgan, the Japanese valet; Edna Shaw, the frivolous mother; Jean Oliver, the extravagant debutante.

To follow is Mark Swan's up-to-the-minute motor car farce, "A Regular Feller," a sensational bit at the Cort Theatre, New York, less than a month ago. San Francisco, through Alcazar enterprise, will see it while Broadway is still roaring over its satire. It deals with the funny side of automobile salesmanship, tire competition, speed mania and garage troubles. Its hilarious reception inspires wonder that farceurs have so long neglected its theme in this frenzied era of automania.

## UNDER ORDERS AT THE CORT

Starting Sunday night, October 12th, A. H. Woods' dramatic sensation of the hour will usher in its second and last week at the Curran Theatre. A distinct novelty of the season is "Under Orders," in which the four characters are played by two actors.

This poignant drama of the war is the work of Berte Thomas, an Englishman, and was first produced in London and afterwards revised for the American stage by the well known American author, Roi Cooper Megrue.

The play consists of a prologue—a long farewell between an American mother and her son who is off for the trenches. Mrs. Ford, the American mother, has a twin sister Marion, who disappeared years before, and whom she believes dead. This sister, betrayed by the German officer Hartmann, had to marry him to save her reputation, and ashamed to communicate with her family, has been living in Germany ever since. To her house comes Arthur Ford, ragged and starving after escaping from a German internment camp. He does not know she is his aunt but notices the strange resemblance to his mother. The ensuing episodes are packed with thrills. The play is one of the strongest dramatic plays produced here in many seasons. Richard L. Tucker plays the two lieutenants with accustomed vigor and intelligence. Miss Tilbury also gives a beautiful performance in the part of the two grief stricken mothers.

On Sunday, October 19th, comes the popular Trixie Friganza, in a new and scintillating comedy with music, "Poor Mama!"

## FAMOUS LECTURERS COMING

In addition to his activities as a concert and musical manager, Selby C. Oppenheimer has arranged to enter the lecture field on a broad scope and intends to provide San Francisco with a series of events during the coming season that should prove specially attractive to literary students as well as to those interested in the current topics of the day. Oppenheimer has already selected a number of his speakers and heads his list with the name of the famous Belgian poet and writer, Maurice Maeterlinck, best known as the author of the famous story and play "The Blue Bird." Maeterlinck will appear in but a few of the larger American cities on his coming tour, which will be made in conjunction with the production of the grand opera "The Blue Bird" by the Metropolitan Opera Company, and San Francisco is included in his list.

Vicente Blasco Ibanez, Spain's foremost novelist, author of the widely read novel "The Four Horsemen of the Apocalypse," will speak in this and adjacent cities under the Oppenheimer banner, as will the famous Irish poet, William Butler Yeats. Irvin S. Cobb will return to give another series of his inimitable talks and Oppenheimer is now negotiating with Ellis Parker Butler, author of "Pigs is Pigs," a humorist as well as a writer, and with a number of other celebrities.

## BE SURE AND HEAR LAMBERT MURPHY

Those of the readers of the Pacific Musical Review who have not yet heard Lambert Murphy records will be surprised to hear the beauty of his voice and the elegance of his style when he sings at the Savoy Theatre under the management of Selby C. Oppenheimer on Sunday afternoon, October 26th. He is a lyric tenor, like John McCormack, and possesses a style all his own, which is bound to delight and charm his hearers.



# A Final Reminder

Every year, during the past eighteen years, a number of prominent artists and pedagogues came to this office after publication of our *Anniversary Edition* and complained to us that we did not remind them at the last moment of our publication day. Therefore to prevent any disappointment this year, we announced the date of publication of the Nineteenth Anniversary Edition of the *Pacific Coast Musical Review* Two Weeks Sooner than the day of issue. This memorable number containing fifty-two pages of valuable information will surely appear on

## Saturday, October 25th, 1919

There is still time to reserve space in this richly illustrated, handsomely compiled, invaluable source of information commemorating California's most brilliant season of 1919-1920. You cannot afford to be missing in this issue. It means prestige, success, fulfilled aspirations, invaluable publicity. You will be in excellent company. A more dignified mode of publicity does not exist. If you ignore our invitation you will regret your skepticism when you see the edition

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## SON BACK AND BROWN ON CHRONICLE

Two Important Changes in the Critical Department of Our Two Daily Morning Papers Which Will Please the Profession

By ALFRED METZGER

No doubt our readers have already noted that Redfern Mason has returned to the Examiner and has already begun to write his vigorous, intelligent and comprehensive reviews about musical events. There are two reasons in particular why the musical public must welcome Mr. Mason's return. First he is fearless and writes with conviction. He is uncompromisingly honest and straightforward and expresses his opinions in a manner that lends them individual force. Then he knows whereof he speaks, being a scholar and a man who takes his musical duties seriously. Secondly Mr. Mason has a soft spot in his heart for the deserving resident artist. If he honestly believes that an artist who lives among us is worthy of hearty commendation he will not hesitate to take his or her part and give them that recognition which their art requires. It is not frequently that critics writing for daily papers can be so deeply interested in the work of our resident or local artists. For the reasons here set forth the Pacific Coast Musical Review expresses its gratification at Mr. Mason's return, and welcomes him back with a hearty grip of the hand.

It would have been a severe loss to musical circles of San Francisco if Mr. Mason's return to the Examiner would have necessitated the departure of Ray C. B. Brown from this city, or his being compelled to assume duties other than those of a music critic. Mr. Brown is a writer who possesses the facility to express himself gracefully in the English language. He has ideals that are as high and broad as they are beautiful and refined. For this reason his position toward a musical event may not always be readily understood except by those intelligent and artistically refined to comprehend his position. At the same time Mr. Brown does not permit his idealism to conflict with his sense of justice. He is quick and ready to note discrepancies, and while he is willing to overlook excusable faults, he does not stand for deliberate shortcomings and downright inefficiency. We believe Karl Anderson of the Chronicle has the responsible task of selecting the critics for that big paper, and in choosing Mr. Brown he has earned the respect of all of those of the musical profession and public who believe in seeing a man thoroughly well equipped to occupy a position of trust and responsibility.

We are sincerely glad and congratulate both Mr. Brown and the San Francisco Chronicle upon this association, while the public is also entitled to felicitations of being so well represented on the two daily morning papers. We may look safely toward an accurate and beneficial treatment of the musical events of the season at the hands of Messrs. Mason and Brown.

## CHAMBER MUSIC SOCIETY READY FOR SEASON

The Chamber Music Society of San Francisco is now ready for its annual San Francisco season, which will begin on Tuesday evening, October 25th, at the beautiful auditorium of the Players Club, under the management of Jessica Colbert and the direction of Louis Persinger, first violin. Rehearsals throughout the months preceding the first concert have been thorough and conscientious, and we do not believe that there is any chamber music organization anywhere that is better prepared to give a series of ideal concerts than this organization. By reason of its merit and its evident success the Chamber Music Society of San Francisco is entitled to hearty support. No one who pretends to be interested in music, even in the slightest degree, can actually afford to stay away from these chamber music concerts. Like our symphony concerts they form a nucleus of musical life, and no community can be regarded actually musical if they do not support organizations like this one. We are informed that practically two thirds of the seating capacity of the auditorium has been disposed of. No doubt within the next few days the seating capacity will be exhausted. It ought to be exhausted, and if it is not San Francisco is not as musical as it pretends to be.

The Chamber Music Society began a series of events under the auspices of the University of California, more specifically through Prof. Hume, in Wheeler Hall of the University Campus last Tuesday evening, October 7th. The event took place too late to be reviewed at this time. However, the attendance was most gratifying. The second event will take place at the same auditorium next Tuesday, October 14th. The third concert will take place on October 21st. The Chamber Music Society also appeared in Salinas on October 8th. Both these out of town engagements were booked by Mrs. Jessica Colbert, who is working indefatigably and enthusiastically in behalf of the organization.

## SOUSA'S BAND WILL SOON BE HERE

The great popular musical event of the early season will undoubtedly be the appearances here and in the interior cities of the famous Lieut. Philip Sousa and his band. Sousa is an American institution, a character unique in the history of music, and perhaps one of the greatest musical educators the world has ever known. His programs are always different from those of any other band leader. He knows how to reach the public heart by presenting composite offerings of the semi-classical, cleverly intermingled with the spirited Sousa marches, suites and sundry compositions. Sousa always engages the foremost musicians he can possibly secure, and in his present organization of sixty men, fifty are veterans of his bands of former days.

It is four years since Sousa has visited the West, when he was the outstanding "Band" feature of the Exposition, and in that time he has materially helped

to make American history, for when the story of the great war is finally written, the name of Sousa will occupy an important page. All will remember how he organized and drilled the famous "Navy" band at the Great Lakes Station, turning out musician soldiers to inspire the fighting men on the front. At times Sousa had as many as a thousand boys at his command, and the generals of the army, and the admirals of the navy have time and again attributed much of the great American spirit during the time of stress to the Sousa training of the bands.

Sousa will tour California under Selby C. Oppenheimer's management and advises the western manager that he will prepare and soon forward special programs for each of his western concerts. The complete list of Sousa's northern California dates is as follows: Monday matinee, November 17th, Chico, Cal.; Monday night, November 17th, Marysville, Cal.; Tuesday matinee and night, November 18th, San Jose, Cal.; Wednesday matinee and night, November 19th, Greek Theatre, U. C. Berkeley; Thursday matinee and night, November 20th, Auditorium, Oakland, Cal.; Friday night, November 21st, Saturday matinee and night, November 22nd, Sunday matinee and night, November 23rd, Exposition Auditorium, San Francisco; Saturday matinee and night, November 29th, Sacramento, Cal., and Sunday matinee and night, November 30, Reno, Nev.

## MUSICAL EVENING AT PROF. GENSS'

A select audience of music lovers attended a musical soirée given at the spacious studio of Prof. Genss on Friday evening, October 3rd, and listened to a program of excellent musical merit. Among the various numbers on the program were particularly three of more than passing interest, namely: Scenes from an opera by Mozart and one by Rossini and the recitation of Wildenbruch's impressive melodrama, *The Witch Song*, with music by Schillings. The excellent declamatory artist Ernst Wilhelm interpreted the text of this powerful epic in English. His interpretation, most effectively supported by the masterly transmission of the musical part rendered by Prof. Genss, made a deep impression upon his hearers and strengthened his reputation as an artist of the first rank.

Another feature of the evening's program was a scene, duet and aria, from Mozart's *Marriage of Figaro*, in which Miss Helen Schuyler, a young and sympathetic vocal artist, presented herself most advantageously. Her aria "Giunse alfin il momento" was sung by her with splendid expression and charm. The scenes from Rossini's *Barber of Seville* aroused a storm of applause. Rose Piazzoni as Rosina, and Herman Genss as Figaro, sang and acted these scenes in a manner that could not but exercise a fascinating influence upon the hearers. Rose Piazzoni had already an opportunity prior to this latest appearance to arouse the admiration of a large audience as a splendid concert artist, and in this most recent portrayal of Rosina she proved that she would unquestionably conquer even greater triumphs on the opera stage.

The style and grace of her histrionic art, combined with the astonishing limpidity and certainty with which she released her brilliant colorature passages, staccati, fioratura, runs and trills, proved truly admirable. In the difficult duet Mr. Genss proved in doubtless fashion that the role of Figaro must have been one of his best during the time of his activity on the operatic stage. The program contained furthermore arias by Handel and Mendelssohn, which were sung by Mrs. Amy Stanton with a beautiful, well trained alto voice. Another excellent artist introduced on this occasion was T. O. Smith, a tenor robusto, of whom much may be expected in the future. Charles Quitzow proved to be an excellent pianist and accompanist and Mrs. Roseborough interpreted the piquant waltz by Schuett in a most charming and delightful manner. Those in attendance proved in no uncertain terms that they derived great pleasure from the evening's offering.

## BERINGER CLUB IN FORTY-THIRD CONCERT

The Beringer Musical Club gave its forty-third concert at Century Club Hall on Thursday evening, September 25th, in the presence of an enthusiastic audience that crowded this well known concert room. The participants included: Miss Zdenka Buben, Miss Charlotte Ibscher, Flora Simonton, Miss Lavina M. Speier, Miss Vernita Pellow, Miss Florence Berbert, Mabel S. Kirkbride, and Miss M. Monica Heffernan. Every one of the young artists exhibited much artistic skill and fine training. At the conclusion of every number the audience gave vent to its pleasure by hearty applause and demand for encores. The complete program was as follows:

Valse entrainante (Joseph Beringer), (for two pianos), Miss Zdenka Buben and Miss Charlotte Ibscher; Vocal—(a) The Little Irish Girl (Loehr), (b) Marchioness, Your Dancing (Lemaire), (c) The Baby and the Fly (Molloy), Flora Simonton; Vocal—(a) La Perjura (de Tejada), (b) Less Than the Dust (Woodforde-Finden), (c) Ouvre tes yeux bleus (Massenet), (d) Since First I Met Thee (Rubinstein), Miss Lavina M. Speier; Piano (a) La Cubana (Granados), (b) Wedding Day at Troldhaugen (Grieg), (c) La Peadora (Costa), Miss Vernita Pellow; Vocal—(a) La Follita (Marchesi), (b) The Birth of Morn (Leon), (c) Oh Promise Me (De Koven), (d) L'Incantatrice (Arditi), Miss Florence Berbert; Vocal—(a) The Skylark (Moffat), (b) La Golondrina (Serradelli), (c) Bid Me Discourse (Bishop), Mabel S. Kirkbride; Piano—(a) Valse Brillante, A flat, Op. 42 (Chopin), (b) Reve de Bonheur (Draeske), (c) Etincelles (Sparks) (Moszkowski), Miss Charlotte Ibscher; Vocal—(a) Connais-tu le pays (Mignon) (Thomas), (b) From the Land of the Sky Blue Water (Cadman), (c) Obstinata (Fontenailles), (d) Bon Jour, Ma Belle (Behrend), Miss M. Monica Heffernan; accompanist, Miss Zdenka Buben.

## MME. LA BARRAQUE REVEALS SPLENDID ART

Together With Her Pupil, Miss Georgia Zeh, Blind Soprano, Gives Demonstration of Her Art—Herbert Riley Plays Excellently

By ALFRED METZGER

Mme. Christine La Barraque, soprano, and her pupil Miss Georgia Zeh, soprano, assisted by Herbert Riley, cellist, and Miss May Scott, accompanist, gave a concert at the ballroom of the Fairmont, on Tuesday evening, September 30th, in the presence of an audience that crowded every available space in that spacious auditorium. The audience showed by repeated outbursts of applause that it was in thorough sympathy with the art of the participants and that it enjoyed from beginning to end a program of fine artistic character and of varied compositions representative of the highest form of vocal literature.

From the purely artistic point of view both Mme. La Barraque and her pupil, Miss Zeh, accomplished truly noteworthy tasks. When it is considered that both these vocalists are deprived of their sight and therefore unable to follow the position of the lips, mouth, tongue or similar actions necessary for the technical observance of tone emission, it is nothing short of wonderful that they should observe these rules according to artistic principles. For both Mme. La Barraque and Miss Zeh not only exhibited beautiful, smooth and flexible voices, but they used the same according to principles of technical vocal efficiency.

Their intonation was pleasing and clean, their expression charged with fine sentiment, their phrasing decidedly intelligent and redolent with emotional refinement. Their enunciation was concise and both exhibited an element of artistic temperament which gave evidence of an inborn adaptability and natural talent. As will be seen from a careful perusal of the program it contained an excellent array of vocal compositions which required an unusual degree of musical intellectuality and vocal versatility. That both artists conformed in thorough manner to the transmission of style and pleasing sympathetic rendition proved a pleasant surprise to the large and appreciative audience in attendance.

Herbert Riley certainly has gained in depth of expression and warmth of tone since we heard him prior to his enlistment in the army. Particularly impressive was his interpretation of the Mozart adagio which appealed to us because of the sensuous beauty of the tone and the intensity of emotional coloring. The audience showed its pleasure by a hearty ovation and a visible display of sympathy with the artist.

Miss May Scott acquitted herself of her task as accompanist in a most acceptable manner. The complete program was as follows: *Fleurs des Alpes* (Weckerlin), Mignon (Guy d'Hardelot), *Il est Doux, Il est Bon* (J. Massenet), Mme. La Barraque; *L'Addio* (Nicolai), Mme. La Barraque and Miss Zeh; *Adagio* (Mozart), Tambourin (Gossec), *Scherzo* (Van Goens), Mr. Herbert Riley; *Mia Piccirella* (C. Gomas), Damon (Max Stange), Miss Zeh; *La Partida* (M. Alvarez), Tu (Eduardo Sanchez de Fuentes), Mme. La Barraque; *My Lover He Comes on the Skee* (Clough-Leigher), *Spring Song* (Leo Stern), Mme. La Barraque; *La Nuit est Belle* (C. Gounod), Mme. La Barraque and Miss Zeh; *L'estasi* (L. Millilotti), *Un Bel Di* (G. Puccini), Mme. La Barraque.

## CHARLES W. CADMAN THANKS CARLOS TROYER

Distinguished American Composer Acknowledges Receipt of "Midnight Visit to the Sacred Shrines" and Compliments Composer

The following letter received by Carlos Troyer, the distinguished composer, from Charles Wekefield, Cadman, one of the foremost musical literateurs of the day, speaks in eloquent terms of the esteem in which the latter holds Professor Troyer:

Los Angeles, February 4, 1919.

My dear friend Mr. Troyer:

How can I thank you for the great honor you do me in presenting to me the beautiful and aboriginal "Midnight Visit to the Sacred Shrines" (such a wonderful title, too) which you have sent me?

First of all I appreciate this act of yours—because of the intrinsic value of the work and its relation to the interesting ethnology and music of our first Americans, and then I appreciate it because it comes from such a distinguished man of music and science as Carlos Troyer, and because of the friendship and brotherhood which exists between us.

I hope this finds you quite well. I keep reading in the music papers of your work and activity and it is wonderful the way you keep things going. It must be remarkable satisfaction to you. I am always glad when I see that your music is on various programs over America.

Have been working on the orchestration of a one-act called "The Garden of Mystery" on a tale by Nathaniel Hawthorne and laid in the Middle Ages. I hope to have it done by Spring.

Good luck to you and yours. Keep well. Please know that I think of you and continually "send my thoughts to you"—as the Indian women of old used to do when the men went on the war path.

Cordially your friend,  
(signed) CHARLES CADMAN.

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### A FEW PRESS COMMENTS

**Birmingham Age**—Miss Alexandre sang Debussy's *Beau Soir* with real finish, and her other novelties revealed tone instruction and musicianly vocalization.

**Canton (Ohio) Daily News**—Miss Alexandre, who has a very pleasing mezzo-soprano voice, was one of the most charming artists heard in Canton this season. The freshness and buoyancy put into her selections by her unusual interpretations earned for her well-deserved enthusiasm on the part of the audience. \* \* \* Miss Alexandre's French enunciation and the life with which she sang these numbers was that of a French artist.

**Union (New York) Press**—Miss Alexandre possesses a rich soprano voice, and she was equally at home in the difficult aria numbers and the lighter, daintier French songs. She is an accomplished and experienced singer and her part in the program was an added pleasure.

**Charleston News-Courier**—Miss Alexandre is a young and charming cantatrice, with a fresh, pulsing, musical voice, which she employs with fine discretion. Her voice combines the buoyancy of

youth with the sureness of the artist who has studied carefully. Though painstaking, Miss Alexandre is not mechanical. She sings with naturalness and with agreeable enunciation. In operatic arias and in lieder, she reveals her earnestness of purpose and her desire to be faithful to her singing ideals. Her physical attractions are a distinct asset.

**Baltimore News**—Miss Alexandre has a very high, clear soprano voice which she uses with a great deal of intelligence and skill.

**Akron (Ohio) Press**—Miss Alexandre possesses a voice of marked agility, combined with a pleasing personality that immediately won attention of her audience. Starting with a group of delightful little French airs, she branched out into the classic Italian in her second selection. Her English songs were especially pleasing.

**State Register, Springfield, Ill., May 22**—Miss Alexandre is endowed with a wonderful voice, and gave excellent interpretations of her selections. Her voice showed excellent tone and brilliant artistry.

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## COMMUNITY MUSIC SCHOOL'S PROGRESS

Under Direction of Miss Harriet Selma Rosenthal This Deserving and Beneficial Institution Has Attained a Splendid Reputation

By ALFRED METZGER

At the time Miss Harriet Selma Rosenthal arrived in San Francisco and was asked to take charge of the community music school the Pacific Coast Musical Review heartily endorsed this movement. It saw immediately a phase of musical education that could not help but reflect credit upon the musical life of the community. Now, after more than a year's indefatigable effort, this paper must congratulate Miss Rosenthal upon her splendid success and express gratification upon the fact that its judgment has been vindicated.

As will be seen from a list of faculty members appended to this article the Community Music School enjoys the assistance of some of the foremost pedagogical talent in this city. Inquiry among some of the teachers convinces us that they enjoy their work and find it so interesting that the hours or time they spend at the music school frequently are extended beyond the actual requirement as far as they are concerned. In other words they take a personal interest in the success of the school.

There are many young people eager to study music, indeed most anxious, but who do not possess the necessary means to take private lessons. Then there are young people who do not possess any material means at all, and still should be enabled to study music. The former are required to pay only fifty cents a lesson, the latter are taught without compensation. It is surprising how many students the school has been able to interest. Only a few more additions to the list and the Community Music School will have to close its application list and begin a waiting list, as all the rooms and time at the disposal of the school will have been exhausted.

Thanks to Miss Rosenthal's indefatigable efforts, a handsome building has been secured for the school at 915 Dolores Street and its cheerful, healthy and clean appearance immediately makes a favorable impression upon the visitor. On the evening of the writer's visit Louis Persinger, concert master and assistant conductor of the San Francisco Symphony Orchestra, was rehearsing the senior orchestra of the Community Music School and we must confess that we were surprised at the precision and intelligent grasp of the young players. It must be considered that this was the first rehearsal of the season and only a portion of the players were present. It also proved Mr. Persinger's splendid executive powers.

There is a marked increase of registration at the beginning of the current term, and also an addition to the faculty. All of which shows natural progress. The interest of the public should be concentrated upon this school, for it serves a splendid purpose. It will not only be the means of making life happier to a number of people not in the best circumstances, but it will arouse ambition and create new talent among people whose inherent genius might easily be lost. It is a worthy cause which should receive the unstinted support of rich and poor alike.

The members of the faculty of the Community Music School include the following prominent names: Amy Ahrens, violin; Fernand Amandes, singing; Mrs. Lillian Birmingham, singing; Jeanette Brandenstein, piano; Ray C. B. Brown, lecturer; Ada Clement, piano and lecturer; Ruth Muzzi Coniston, piano; George B. Edwards, piano; Mrs. George B. Edwards, piano; Albert Elkus, harmony; Otto Fleissner, piano and organ; Nathan Firestone, violin; Louis W. Ford, orchestra; Julius Gold, harmony; Elias Hecht, flute; Mrs. Herzog, piano; Alberta Livernash Hyde, piano; George S. McManus, piano; Barbara Merkeley, harp; Louis Persinger, senior orchestra; Ashley Pettis, piano; Harriet Selma Rosenthal, orchestra; Alexander Saslavsky, violin; Ida G. Scott, singing; Margaret Underhill, violin; Wencesloa Cillalpando, cello; Maude Wellendorf, piano; Mrs. Yontsevich, piano.

## SIR HENRY HEYMAN HEARTILY RECEIVED

Hardly has Sir Henry arrived in the East when we find daily papers recording his visits. We will here reproduce articles which appeared in the St. Louis and Chicago papers:

The St. Louis Times, September 30.—Sir Henry Heyman, K. S. O., who is known in his native city, San Francisco, as the dean of violinists, is at the Planters Hotel for a few days' visit to St. Louis on his way to various other cities of the Middle West and the East to look into new methods of pedagogy, to hear good music in these cities, and to experience something of the rejuvenation that comes of getting away from one's home town for a time.

Sir Henry owes his title, which he says he has retained out of friendliness for our sister republic, Hawaii, to the last king of the islands, old Kalakaua. The people of the Coast still retain an affection for this monarch, who visited the three coast states frequently, and with whom relations of extreme friendliness existed while the islands were still a monarchy, the throne of which passed on the death of Kalakaua to Queen Liliuokalani. Sir Henry spent many seasons of several months' each in the court of Hawaii during Kalakaua's reign, and was made a member of the royal family by Kalakaua. He played at court, conducted concerts and other musical performances there, and was highly honored by the court.

Sir Henry has been affiliated with musical interests in the Coast States for many years, appearing formerly as a performer, later as a concert master and producer, and lately limiting himself to teaching classes in violin study. He is an honorary life member of the Bohemian Club and a charter member of the Family Club in San Francisco.

The visitor has announced his intention of accepting the invitation of Director General of Railroads Walker D. Hines to the public to direct criticism of the administration of the railroads to that commission. "The service inflicted upon the public is an outrage," he declared. "The instance I will mention reminds me of the old joke, 'What time does the 1 o'clock train leave?' 'My train from San Francisco reached Denver 10 hours late. Then we were held at that city 15 hours longer. We got to the station at 1 o'clock, hoping but not expecting to take the train, which was scheduled to leave at that hour. It did finally get away at 3 o'clock. 'At Kansas City we were so late in arriving I had barely time to arrange the purchase of a ticket from that point on. I had nothing to eat, and could get nothing to eat until the next day.

"Yes, I will write a letter to the Director General. But if I were to attempt to tell my real opinion of his administration I fear the ink in my fountain pen would refuse to flow and the paper would not accept the impression of the words."

Sir Henry is a personal friend of Paderewski, and also of Tsaye, the famed violinist.

The Chicago Evening Post, October 2.—Now it would have been all right if Sir Henry Heyman, K. S. O., the distinguished appearing person with the upturned white mustache, the cane on his arm, the well pressed gray suit with the flower in the buttonhole and the gray velvet hat had signed after his name "Twickenham, Middlesex," or "Barrow-in-Furness, Lancashire."

But he did no such thing. With a flourish he inscribed "San Francisco" on the register.

The clerk looked twice, thrice, then cleared his throat. "Beg pardon, sir; but isn't this some mistake?—your next stopping place, perhaps?"

"No," said Sir Henry. "I'm 100 per cent American plus, and then some."

The clerk hadn't recovered when 506 called for ice water, right away.

The bellboy who carried Sir Henry's luggage up to his suite wondered why the aristocratic guest had been so particular with one case that he had trusted no one but himself to carry it.

Had he known that the case contained an Amati violin, purchased in Europe and played before nobility, the bellboy might have realized why it had not been surrendered to a baggage smasher.

The strains of a capriccio were issuing from Sir Henry's apartment when a visitor called. Laying down the Amati, Sir Henry ushered in the caller and made him comfortable.

"I suppose you are curious as to my title," he said. "Well, it is not mine by heritage. It was conferred on me by the late King Kalakaua of Hawaii. I am American horn, San Francisco being my home. When I was a young man just graduated from musical college, King Kalakaua made a visit to San Francisco. He heard me play and invited me to his court in Hawaii.

"I accepted the invitation, and was made his solo violinist, with the title of knight of the Star Order, my duty being to play before the king and his sister, the famous Queen Liliuokalani.

Recounting his life, Sir Henry said he had graduated from the College of California in 1870, specializing in music.

Continuing his musical study, which started at the age of 6, he went to Europe and entered the Royal Conservatory of Leipzig under Carl Reinecke, the famous continental violinist. He graduated from the Royal conservatory in 1877, and then made a tour of Europe, playing in almost every court, though not before any of the royal heads.

His mission in Chicago, he said, is to visit schools of music here.

"Though I have been playing the violin for over fifty years, I am still a student, and may learn something here," he declared.

"I inherited my music from my mother," he said. "My father was a business man in San Francisco. I have made my home in San Francisco rather than in Europe because the climate of California is superior to that of any country in Europe."

Sir Henry told how the San Francisco fire had destroyed his home and his collection of rare violins.

"The loss of my violins nearly broke my heart," he said. "All I saved from the fire was my Persian cat, Omar. After the fire I went to Europe especially to get a good violin, and procured an Amati in London."

Sir Henry said he was a personal friend of Theodor Thomas and other musical leaders. He is a member of the Violinists' guild and the Bohemian club of San Francisco. He is a bachelor.

The Violinists' guild of Chicago has planned a banquet in his honor some time during the week he is to remain in Chicago.

In both instances the articles were illustrated with an excellent portrait of Sir Henry.

University of Wisconsin, School of Music, Madison, Wisconsin, gave a student vocal recital on Tuesday evening, August 5, 1919, at which the following delightful program was presented: The Last Hour (Kramer), Morning (Speaks), Eleanor Knoll; Mifanwy (Forster), A Singing Bird (Salter), Winifred M. Collier; Twilight (Glen), I Did Not Know (Vanderpool), Enwrad F. Jantz; A Spirit Flower (Campbell-Tipton), Wake Up (Phillips), Ruth Noetzel; Ma' Little Sunflower (Vanderpool), The Star (Rogers), Mary Ellen Shearman; Noon and Night (Hawley), Invicts (Huhn), Leland Forman; Sylvain (Sinding), Will O' the Wisp (Spross), Ruth Miner; Just Before the Lights are Lit (Branscombe), Ah! Love, but a Day (Gilbert), Mary Elder; O, Come Out Heart's Delight (Ambrose), No Evil Shall Befall The (Elu) (Cosca), Girl's Glee Club.

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## SAN DIEGO CURRENT MUSICAL EVENTS

Schumann-Heink Grandchildren Arrive at Diva's Home  
Amphion Club Program Committee Announces  
Plans—Mme. Heinrich Returns

By EDWARD SCHLOSSBERG

San Diego, October 8, 1919.—Mrs. Kate Schumann and her children, Ilse and Hans, arrived in San Diego last week. They are accompanied by John Conway, of the U. S. Navy, who is to be a guest at the Schumann-Heink home, and Miss Alma Sattler, who has charge of the party. When interviewed at the Grand Hotel, Miss Sattler, who does the talking for the Schumann-Heink party, said that the children are getting better physically every day. While the party was resting in their rooms after their long journey, Madam Schumann-Heink was singing to a concert audience in Greenville, S. C. "But I am very homesick," she wired them here. "I cannot wait for the time when I can be with you in San Diego." They are expecting the famous diva for the Christmas holidays.

The program committee for the Amphion Club announces the following local artists for the winter concerts: Miss Grace Bowers, Mrs. H. M. Kutchin, Mrs. Dorothy Hess Stott, Mrs. Alfreda Beatty Allen, Albert Conant, Dr. H. J. Stewart, Mr. and Mrs. Bernard Mollenhauer, Miss Bess Gilbert, Wallace Moody, Freddie Olsen, Miss Ruth Stemmons, Mrs. L. L. Rowan, Mrs. W. H. Porterfield, Miss Dolce Grossmayer, and the Elks Chanters. Local artists' programs will be given in the First Baptist Church in the afternoon. The programs will embrace organ music, vocal, violin and piano and ensemble work.

The program committee consists of Mrs. Alice Barnett Price, chairman; Albert F. Conant, Mrs. Ralph Conkling, Mrs. Herbert Farnham, Mrs. E. D. Bevirt.

The regular artists' course will open October 20th at the Spreckels Theatre with Lamhart Murphy and Merle Alcock, artists.

Music will play a big part in the convention of the California Elks' Association. The splendid orchestra and the chanters of the local lodge will furnish a good share of the entertainment. They will be assisted by bands from other cities, vocalists and other entertainers. At practically every convention session music will be on the program, from the monster patriotic meeting at the Organ Pavilion in Balboa Park to the Elks' banquet and ball at the Hotel del Coronado. The big entertainment number of the convention will be the jinks held at the Spreckels Theatre on Saturday night.

San Diego music lovers will be interested in the announcement that Gregor Cherniavsky, Russian violinist, is to be associated with the San Diego Conservatory of Music, beginning the first week in October. His headquarters are in Los Angeles and he will come to San Diego for the week end.

Madam Max Heinrich returned on Sunday from Los Angeles, having motored down with the great pianist, Leopold Godowsky, who returned to Los Angeles yesterday. Madam Heinrich is the stepmother of Julia Heinrich, popular grand opera singer, whose death occurred recently while on a concert tour.

Miss Emma Jeancon, soprano, and Mrs. Ward, were soloists for the past two weeks at the Sunday song recitals at the Organ Pavilion. Miss Ethel Widener accompanied at both concerts.

A community sing was held last Sunday at Balboa Park under the direction of Miss Gertrude Gilbert, chairman of the War Camp Community Service. The aviation chorus from North Island gave special numbers. The sing was led by Wallace Moody.

Miss Dolce Grossmayer, pianist, formerly of Denver, and Miss Dorothy Hess Stokes, violinist of Long Beach, are two new additions to San Diego's musical colony. Miss Dorothy Hess Stokes studied with Auer and Mrs. Becker of Los Angeles.

Matilda Barley, contralto, has fully recovered from a painful accident and is now preparing programs for the next season. She is the real musical star of San Diego, being formerly a grand opera prima donna of the opera at Berne, Switzerland. Owing to the unexpected death of her father, she returned recently to San Diego and it is hoped that enough concert engagements can be secured in order to keep her on the Coast. She has a big, rich contralto voice, which she uses with dramatic power. She surely would prove a splendid attraction for some live manager.

## OPENING MEETING OF "ALLIED ARTS" SEASON

The opening meeting of the Allied Arts this season was held Thursday evening, September 25th, in the Borgia Room at the St. Francis Hotel. Great interest is being shown in this new organization by the bevy of young vocalists, musicians and readers in attendance. An exceptionally fine program was given, the major part of which was turned over to Chas. Keeler, the California poet, who read from his new collection "The Lure of the Far Lands." The themes are on Japanese, Chinese, Burmese, Malay and Indian. As well as a splendid descriptive artist, Mr. Keeler is one who understands the other man's point of view, which gives the true ring of pathos that grips the hearer. Mr. Lincoln Batchelder played Novellette in E major (Schumann), and Revolutionary Etude (Chopin). Miss Ethel A. Johnson sang on request two songs, words by Mr. Keeler, set to music by H. B. Pasmore, Where Cowslips Grow and The Mountains. Miss Marian Orr played Rhapsodie in G minor (Brahms), Clair de Lune (Debussy), and Scherzo C major (Chaminade). The remainder of the evening was spent in dancing, Miss Hilda Heide, president, being the hostess.



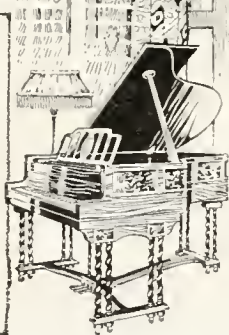
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If you have ever had reason to feel pleased with anything that the Pacific Coast Musical Review has been able to do for you, and have perhaps thought of showing your appreciation in one way or another, but have not been able to carry out your intentions, we can not think of a better way to please this paper than to take space in the Anniversary Edition which will be published on October 25th.

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The ONLY MUSICAL JOURNAL IN THE GREAT WEST PUBLISHED WEEKLY

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SAN FRANCISCO, SATURDAY, OCTOBER 18, 1919.

PRICE 10 CENTS

## S. F. SYMPHONY ORCHESTRA AND ALFRED HERTZ GET GREAT OVATION

Largest and Most Enthusiastic Audience Ever Assembled at Opening Pair of Symphony Concerts Give Conductor and Musicians the Greatest Demonstration of Good Will and Admiration Witnessed at a Symphony Concert in this City. Masterly Interpretation of Brahms Symphony Feature of Program—Ovation Given to Tristan and Isolde Music

By ALFRED METZGER

The musical public of San Francisco gave undisputable evidence of its esteem and affection for Alfred Hertz and the San Francisco Symphony Orchestra, when it crowded the Curran Theatre at the first pair of symphony concerts on Friday afternoon, October 10th, and Sunday afternoon, October 13th. But the evidence of this admiration for the orchestra and its conductor was not restricted to the size of the audience; it was furthermore evident in the spontaneous and prolonged ovation accorded Alfred Hertz upon his entrance and after the conclusion of the symphony. Further demonstrations of esteem were evidenced in the presentation of numerous floral pieces that banked the stage after the conclusion of the first part of the program and convinced everyone that their size and number represented the practically limitless goodwill which the major portion of San Francisco's music lovers entertain for this master musician.

The musical public, and, to a certain extent, the critics, attend the opening concert of a symphony season with an enthusiasm that frequently permits them to look upon the performance in the rosiest light and because of the psychological moment refuse to pay

work the more beauties you find in it. Passages that usually affect a casual listener monotonously become periods of exquisite musical enjoyment under Mr. Hertz's magic wand. The allegro con spirito was given an interpretation that will always stand out as exemplary and which will serve as a standard to judge others. Indeed we know of no symphony conductor whose Brahms interpretations please us more than those of Mr. Hertz. He does not only attain the powerful, dramatic and stirring character of the Brahms music, he also secures the ethereal and the poetic side of the composition, and he does it in a manner like a painter uses his brush, without making the changes apparent to his hearers. In other words the lighter and heavier shades of phrasing are attained without noticeable transitions and are blended into one another with the utmost artistic refinement.

Every time we listen to Debussy we prepare ourselves for a repression of our natural antipathy, but in the case of the Fetes, like in *Après Midi d'un Fauu*, we had no trouble to suppress our prejudices, for we found this work quite conformant to our sense of musical proportions. It is true it does not possess that contiguity

your very soul. It is music that says something in every note. It is music that interprets the tragedies, the passions, the moods of nature, the divine ideals of life and the inimitable poetry of love. It is not only German music. It is music that appeals to every red blooded human being no matter of what nationality he may be, and anyone who can not comprehend this undisputable fact is neither a musician nor one who possesses the qualifications to be a genuine music lover. The spontaneous outburst of enthusiasm that rewarded Mr. Hertz at the conclusion of this work, proved more than anything else the genuinely musical discrimination of the large assemblage. It is surely something worth while that the musical season has begun so auspiciously.

### NATIONAL ASSOCIATION OF NEGRO MUSICIANS

The National Association of Negro Musicians was organized in Chicago, July 29-31, 1919, at which time the first meeting was held. Officers.—Henry L. Grant, Washington, D. C., Pres., Nora Douglas-Holt, Chicago,



THE SAN FRANCISCO SYMPHONY ORCHESTRA. ALFRED HERTZ, Conductor  
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attention to discrepancies. Such allowances had not to be made on this auspicious occasion. The program was dignified and varied. The interpretations were authoritative and intelligent. The orchestra, from the standpoint of personnel, proved surprisingly superior to that of previous seasons and the audience was representative of the best musical element of the community.

After a spirited interpretation of the National Anthem, Gluck's Overture to *Iphigenia in Aulis*, was presented. A work of the old classic school with a predominance of the string sections and a graceful melodic flow, it gave Mr. Hertz an opportunity to refresh our memories regarding his splendid control of his forces. It is far more difficult to hold down an orchestra than to permit it to blare forth in powerful fortissimo passages, and the delicate coloring which Mr. Hertz succeeded in extracting from his big orchestra of more than eighty men contributed greatly to his ever growing reputation as one of the master symphony conductors of the world.

When Alfred Hertz raised his baton to begin the Second Brahms Symphony we leaned back with a sigh of contentment for we knew that an extraordinary artistic treat was now in store for us. We had previous occasions to comment on Mr. Hertz's genius regarding the adequate reading of a Brahms symphony, and it is not necessary at this time to go into further analytical comments concerning the works of this established force in musical literature. We can, however, say that the oftener you listen to Alfred Hertz conduct a Brahms

of expression which we, as admirer of the old school, so greatly cherish, but it certainly has a fixed musical form that appeals to our ear. It is possible that we are getting used to Debussy and Lis school, but we believe that Mr. Hertz is making the music more palatable by means of the spices of his interpretative skill. Anyway we found ourselves thoroughly enjoying this Debussy number of distinctly realistic tendencies in the matter of descriptive phrases, including even our friend Kajetan Attl's ruthlessly Debussian glissando passages in the beginning of the work.

Last but by no means least came *Prelude and Love Death* from Tristan and Isolde. The heartiness of the welcome with which we listened to the opening strains of this beautiful work can only be appreciated by those who had to forego a particularly dainty morsel of delicious food on account of diet prescribed by a pitiless physician and suddenly are permitted to again indulge their aching palate in its favorite creation of the culinary art. We have been starving for nearly two years for just such musical food as *Tristan and Isolde*. It is true we have heard much that was exceedingly enjoyable. We have listened with gratification and satisfaction to the gradual appreciation of the works of American composers, and we hope to continue doing so. We have learned to admire French and Spanish and Russian music. But we have missed Wagner. And we have not missed him because he is German, or because his music is known by the title of German music, but because it is MUSIC in great big capitals. It is music that rouses your sensibilities. It is music that stirs

Ill. Vice Pres., Alice Carter Simmons, Tuskegee Institute, Ala., Sec., Deacon Johnson, New York City, Treas. Board of Directors, together with officers.—Clarence Cameron White, Boston, Mass., Kemper Harrell, Atlanta, Ga., H. B. P. Johnson, Nashville, Tenn., Carl R. Diton, Philadelphia, Pa., T. Theodore Taylor, Chicago, Ill.

There was a representation from twenty states, all of whom were keenly interested in the movement and feeling the great necessity for something of this nature. Some of the subjects under consideration, with a view to their being worked out, were, Moral—Promotion of fellowship and fraternity; mutual encouragement; friendly rivalry and helpful criticism. Educational—Methods for systematic education in schools as to the broader significance of truer appreciation of Negro music; fostering Negro talent; creating racial expression. Financial—Ways and means of stimulating creative effort by creating a demand for works of Negro composers; of placing music profession, generally, on a more profitable basis; support of the itinerant artist and orchestra; ways and means of establishing a scholarship fund. The next meeting will be held in New York City, July, 1920.

Among the artists to be brought forward by Loudon Charlton in recitals at Aeolian Hall this week are Paris Williams, the baritone, on Monday evening; Margaret Jamieson, the pianist on Wednesday afternoon; and Aurore La Croix, the pianist on Friday evening.



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## Executive Office

Suite 801, Kahler & Chase Building, 26 O'Farrell Street  
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2130 Vista del Mar Avenue, Hollywood, Cal. Tel. 579424  
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## NINETEENTH YEAR

### OPENING OF HERTZ POP SERIES OF CONCERTS

Alfred Hertz will open the pop series of concerts of the new season of the San Francisco Symphony Orchestra on Sunday afternoon, October 19th, in the Curran Theatre. These events have been most successful in the past and the outlook for this year is particularly gratifying, for an unexpectedly large number of music-lovers have secured season tickets for the series.

Conductor Hertz aims to present music that is light, but not trivial, at these "pop" concerts. He devotes great care in the preparation of his programs, which are designed to appeal to the lover of the more obvious melodic forms as well as the technical musician. The entire orchestra of eighty musicians appears at the "pops" and Hertz always conducts.

The first "pop" concert will embrace compositions by Auber, Beethoven, Saint-Saens, Massenet, Boccherini, Schubert and Tchaikowsky. Beethoven's *Larghetto*, from the Second Symphony, is programmed. At each of the "pop" concerts this season Hertz proposes to give the most appealing movement from one of the standard symphonies. The ballet suite from Camille Saint-Saens' opera, *Henry VIII*, will prove a most diverting number. Graceful in the parts relating to Phedre, and brilliant and effective in its tragic moments is Massenet's overture, "Phedre."

Boccherini, that unique figure among the Italian composers of his time, in that he devoted himself almost wholly to instrumental music instead of operatic composition, will be represented by a Minuet, familiar to many, but not hitherto played by the San Francisco Symphony.

Schubert's very popular "Moment Musical" will be played, Frederick Stock's admirable orchestral arrangement being used. The program will be opened by Auber's perennial favorite, the overture to "Fra Diavolo," and it will be brilliantly closed by the colossal "March Slav."

The second pair of regular symphonies, scheduled for Friday and Saturday afternoons, October 24 and 26, will be devoted to compositions new here to the Hertz baton. The important number will be Cesar Franck's greatest accomplishment, the Symphony in D minor; Mozart's humor-saturated overture to "The Magic Flute" and Busni's Symphonic Suite, Opus. 25. Unusual interest will attach to this latter composition, for nothing of this Italian pianist-composer's has held place hitherto upon a local orchestral program.

### WORLD'S GREATEST SINGER IN JANUARY

No artist now or previously before the public enjoys the universal favor of everyone as does Schumann-Heink, acknowledged greatest singer of the period, and perhaps the most wonderful artist of all time. For over three decades, and perhaps four, this marvelous woman has held her place at the very top of her profession, and to-day she is singing even more wonderfully than ever. It is therefore with extraordinary pride that Manager Selby C. Oppenheimer is able to announce that this peerless song bird will sing in San Francisco this season. It is a long while since she has appeared in a regular concert here, but on the Sunday afternoons of January 4th and 11th, in the great Auditorium, the only two programs for this season that the diva will sing in this city will be given. She is enthusiastic about singing here, too, because Schumann-Heink loves California, sincerely, as California loves her, and particularly does she love San Francisco. Frank La Forge, the foremost accompanist in the world will be with Madame for these events, and she enthusiastically advises Manager Oppenheimer that she will give the most prodigious programs she has ever sung in this or any other city. The Schumann-Heink events will certainly be San Francisco's choicest gift of the New Year.

## GREAT THINGS EXPECTED IN THE ART WORLD OF LOS ANGELES

Gertrude Ross, and Other Prominent Los Angeles Composers Adding Constantly to the Musical Literature of America—The Noted Woman's Orchestra Resumes Rehearsals Under Schoenefeld—Joseph Dupuy Planning Choir of Five Hundred Singers—Mme. Petschnikoff Gives Musicale—Cadman's Opera *Shanewis* to be Given Again by Metropolitan

By BRUNO DAVID USSHER

Los Angeles, October 12, 1919.

With all due aversion to mercenary boosting against the short sighted, provincial tendency to make unqualified claims for the artistic importance of our city, one feels justified to expect truly great things to happen in the art-world of Los Angeles. It looks as if the much-lamented absence of smoke-stacks in the skyline of Los Angeles (proving that where there is no smoke, there is no fire—and not much industrial activity on a large scale), it looks as if the absence of soot in our atmosphere would denote lack of production, which is a misconception for Los Angeles is the scene of much artistic productivity, not merely activity.

Leaving the Motion-Picture industry aside, one may regard the presence of about five hundred compositions by composers resident here or in the neighborhood, assiduously assembled by the Music Department of the Public Library, almost as a "smoke-screen" (to use a martial term) not merely as a proverbial smoke. The Art exhibits at Exposition Park, and at some Salons, give witness of much and good painting as well as modelling done here, while the Otis Art Institute, an art school under the auspices of Los Angeles County, with C. P. Townsley as Director, is a new stimulus for "Los Angeles made goods" of the highest order. One may as well mention here our College of Music of the University of Southern California, or the efforts of our better music pedagogues, while our two symphony orchestras, the Theatre-Arts Alliance, various choral societies, several chamber-music organizations, and good performers undoubtedly agitate the ambitions of local composers. Also, our literary arrivals are steadily increasing; but who could resist the charm of our December sunshine, missions and scenario-royalties?

When one considers the fact that the development of music has always been late compared with every other sort of development, that national or civic development has always marched with development in every form of art but music, one may feel happy after a survey of our musical resources and activities in Los Angeles. Moreover, our local public is responsive and is a faithful concert-goer. Our proportionate concert attendance is said to be eight times as large as that of New York City. Hence one of our quartets could afford to give ten concerts in less than three months time, and that at the end of the season, while other chamber-music organizations were busy too.

Los Angeles musicians are known to be active, however, so that I need not devote much more space to this topic today.

Vernon Spencer announces that his opus. 23, "Poetic Studies in Tone Production" will be published soon by Schirmer. The work comprises three volumes, giving Mr. Spencer's own teaching methods regarding weight-technic, arm movements, notation, fingerings, and phrasing problems and their application. The three books will appear in Schirmer's "Scholastic Series." Within the last eleven months, four books of piano compositions, two pieces for piano and violin and one song by Mr. Spencer have been acquired by the same publisher.

The Clayton F. Summy Publishing House, Chicago, will bring out a set of six piano pieces by Mrs. Catherine Culvert-Trumbull. She is a Vernon Spencer pupil in piano and composition.

Forty compositions sold to Eastern publishers is the extraordinary record for this year by Miss Anna Priscilla Risher. Some of them are large instrumental and choral works. The Ellis Club sang her "Song of the Sea" last year and the U. S. C. College of Music includes several groups of her piano studies in its regular curriculum. Jeanne Olafeld Potter is her poetic collaborator.

Gertrude Ross, another of our successful composers, has joined the "interpreters." Twice a month she will give an explanatory talk on the Philharmonic Orchestra programs. Reservations for a second study group prove Miss Ross' popularity and interest in the work of the Philharmonic Orchestra. A second group became necessary because the class, as planned originally, grew too large. Miss Ross presided over her first meeting as President of the Dominant Club last Saturday.

The Woman's Orchestra has resumed rehearsals under Henry Schoenefeld. The officers of the orchestra selected for the new season are: Miss Daisy Walters, President; Mrs. Cecil Frankel, First Vice-President; Miss Grace Dering, Second Vice-President; Miss Beatrice Atkins, Secretary; Miss Alberta Fens, Treasurer. The Board of Directors consists of the officers, Miss Lalla Page, Mrs. Homer W. Glidden, Miss Sadie Stanton and Mr. Schoenefeld. Mrs. Bessie Fuhrer-Erb is Chairman of the Publicity Committee and Mrs. Cecil Frankel, Chairman of the Associate Membership Committee. Three concerts are to be given in the city, several more in neighborhood communities.

Chas. T. Ferry, late organist of the First Presbyterian Church, Cleveland, has become the head of the Piano

and Organ Department of the Westlake Art Studios. Some of his songs are on the repertoire of Cecil Fanning, Merle Alcott, Florence Hinkel, etc.

John A. Van Pelt, baritone and voice teacher of Bellingham, Wash., has been appointed instructor of a Class of Song Leaders, held under the auspices of the War Camp Community Service. He led a community sing at the Shrine Auditorium, when over 6000 people sang.

Jaime Overton has been engaged Second Concert Master for the Los Angeles Symphony Orchestra. Several of the novelties to be "created" by the Los Angeles Symphony Orchestra may be conducted by the composers themselves.

Joseph Dupuy, Conductor of the Orpheus Club and First Municipal Chorus, is planning to develop the latter into a choir of five hundred singers with the new name of Los Angeles Festival Chorus.

The Los Angeles Music Teachers' Association has formed a Service Bureau. It will be a department for the exchange of ideas and of professional information. The bureau is in charge of Mrs. Thomas Hall and has been "ideated" by Mrs. Abbie Norton Jamison, President of the Association.

Madame Lilli Petschnikoff, violin, and Madame Cornelia Rider-Possart, piano, gave their first Morning Musicale last Monday. By special request the artists will repeat the program of the next matinees in the evening and make this a custom. The program included a nard. The recital took place at Madame Petschnikoff's nard. The recital took place at Madame Petschnikoff's Hollywood home.

Members of the Philharmonic Orchestra are exceedingly enthusiastic about their conductor Walther Rothwell, who will be lucky if he survives the numerous banquets given in his honor by clubs and prominent citizens. Mr. Rothwell is staying at the home of W. A. Clarke, Jr., the Founder of the Philharmonic Orchestra. Mr. Clarke's father, United States Senator W. A. Clarke, paid a flying visit to this city to attend one of the rehearsals. Although the members of the orchestra feel the strain of two intensive rehearsals every day, they are much elated about the results. Without exception they mention Mr. Rothwell's wonderful original interpretation, his musical conception of the works which he conveys to the men clearly and powerfully. He is a musician who thrills musicians.

No open air concerts are planned by the Theatre-Art Alliance until after the rainy season early next year. An open air performance, dramatic and musical, of "Midsummer's Night's Dream" is under consideration. Walter Rothwell and the Philharmonic Orchestra will shoulder the musical responsibilities. Later on Sunday afternoon Twilight Concerts will be given at the Greek Theatre of the Association at Hollywood.

The Zoellner's of Chamber Music fame, during six years members of the musical society of are loving Brussels, have been asked to head the reception committee welcoming the Royal family of Belgium at Los Angeles. The Zoellners have frequently played at the Belgian Court.

For last week's letter I have hinted at the possibility of Cadman's opera being given in Western cities by Metropolitan Opera House singers, travelling under the auspices of this New York Art Institute. Mr. Cadman, who is as busy as can be arranging Indian themes not used heretofore in his recitals, assured me that the Directorate of the Metropolitan Opera House has decided definitely to send an opera company on the road. The repertoire will be all-American. A minimum of sixty performances of his opera "Shanewis" have been assured to Mr. Cadman. Very likely he will conduct some of the West Coast performances in person. Carl Breil's one act opera "The Legend" will be sung on the same nights as "Shanewis." Mr. Breil, it will be remembered, was connected with the Master Film Producer, David Griffith. He wrote the music to "Intolerance" and to "The Birth of a Nation." Both, "Shanewis" and "The Legend" scored undisputed successes at the Metropolitan Opera House during two successive seasons.

As most of the music and the libretto of "Shanewis" were written in Los Angeles, which is true of the music to "The Legend," my previous remarks about actual musical production in Los Angeles come to be endorsed. After all musicians of the Southwest are doing their bit to put America "on the map" of musical geography.

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## Gossip About Musical People

Helen Stanley, the soprano and Joseph Lhevinne, pianist will appear in a joint All-Tchaikowsky program at the New York Hippodrome on Sunday afternoon, October 26th. Nikolai Sokoloff will conduct a special symphony orchestra for the occasion. Stanley will sing the "Letter Scene" from Eugen Onegin, while Lhevinne will play the No. 1 B flat minor concerto. Loudon Charlton, the manager of the concert advises Manager Oppenheimer that three weeks in advance every seat in the Hippodrome had been sold.

The Cherniavsky Brothers will appear in this city on January 15th, giving but one recital here during their visit. Their original November time has been set ahead to accommodate a wonderful list of bookings in eastern cities.

Emil Oberhoffer, the popular director of the Minneapolis Symphony Orchestra, promised a number of novelties on the programs he will present here in February.

Alfred Cortot's artistic services are sought by nearly every big orchestra in the United States on his coming visit to this country. Cortot established himself beyond measure as one of the world's greatest on his tour with the French orchestra last season.

Marcella Craft, the distinguished operatic soprano, and one of the most brilliant vocal artists upon whom America may justly pride itself, is now singing with the San Carlo Opera Company in Montreal. She also sang with the same organization in Quebec, Canada. Beginning with October 27th, Miss Craft will sing with the Society of American singers in New York and will remain there until the end of January. After this Miss Craft will again join the Gallo forces and will come with them to San Francisco and the Pacific Coast in February. Miss Craft is a genuine operatic star and will lend prestige and artistic glamor to the Gallo tour.

Miss Imogen Peay, pianist, and Miss Florence Ringo, soprano, will give a delightful program at the Fairmont Hotel tomorrow (Sunday) evening, October 19th. Both are artists of the highest rank and will unquestionably make an excellent impression upon their audience. The complete program to be presented by these two artists will be as follows: (a) The Crying of Water (Campbell-Tipton), (b) I Come With a Song (La Forge), (c) Rondel of Spring (Frank Bibbi), Miss Florence Ringo; (a) Legende (Paderewski), (b) Concert Etude (MacDowell), Imogen Peay; (a) Cher nuit (Alfred Bachelet), (b) Jeune Fillette from Bergerettes, Miss Ringo, (a) Ballade in F (Chopin), (b) Waltz in A flat (Chopin), Miss Peay; (a) Thou Billowy Harvest Field (Rachmaninoff), (b) A Dream (Wright).

Miss Marguerite Raas, soprano, Mrs. Frank Howard Allen, Jr., violinist Charles Bulotti, tenor, and Uda Waldrop, pianist, gave an excellent program at Saint Anselm's Church, San Anselmo, on Wednesday evening, September 24th, scoring a brilliant artistic success before a large and enthusiastic audience. In announcing the event the San Anselmo paper said: "Miss Marguerite Raas is one of the most popular young ladies of Marin and possesses a remarkable soprano voice. Miss Raas has had many opportunities to go on the concert stage but has refused all offers. Her voice is perfectly placed, an achievement very few can boast of. She therefore sings with perfect ease. Her sister, Mrs. Allen, Jr., will play several violin solos and will also play obligatos for her. Mrs. Allen will also sing duets with her sister. She possesses a beautiful mezzo-soprano." The above compliment intended for Miss Raas naturally reflects upon her teacher, Mme. Rose Relda Cailleau. The program presented in San Anselmo was as follows: (a) Where my Caravan has Rested (Lohr), (b) Poeme d'Amour (Massenet), Mrs. Frank Howard Allen Jr., Marguerite Raas; (a) Chant Hindou (violin obligato) (Bemberg), (b) Petites Roses (Cesek), (c) Robin's Song (White), Marguerite Raas; (a) Ideale (Tosti), (b) Vainement ma bien aimee (Le Roi d'Ys) (Lalo), (c) Vesti la giubba (LLeoncavallo), Charles Bulotti; (a) Romance (Schumann), (b) Dance of the Water Sprites (Waldrop), (From Grove Play "Nec Netama," 1914), Uda Waldrop; (a) Love, They Wait for Your Return (violin obligato) (Waldrop), (From Grove Play "Nec Netama," 1914); (b) Birds in the High Hall Garden (Somervelle), (c) Chanson d'Annette (Clarke), (d) How Much I Love You (La Forge), Marguerite Raas; (a) Take a Pair of Sparkling Eyes (Sullivan), (b) Sweet Peggy O'Neil (Waldrop), (c) The Wanderer (violin obligato) (Waldrop), Charles Bulotti; (a) The Day is Done (Lohr), (b) Passage Birds Farewell (Hildach), Mrs. F. H. Allen Jr., Marguerite Raas.

Roscoe Warren Lucy, the well known piano pedagogue will present a number of his artist pupils in a piano recital and reception at the Twentieth Century Club Hall in Berkeley, Monday evening, October 20th. The participants will include the following excellent pianists: Miss Marguerite Griffin, Mrs. Ralph E. Hoyt, Miss Lottie Ruddick, Miss Grace Jorges, and Miss Eileen Murphy.

Marian Patricia Cavanaugh, pupil of Joseph George Jacobson, who gave the Half Hour of Music at the Greek Theatre, on Sunday afternoon, October 12th, proved quite a drawing card. Over three thousand people gathered to hear the talented little pianist, who played Bach, Beethoven, Haydn, etc., with an understanding and technic far beyond her years. Her child-like natural manners make her a great favorite, and her work does not reveal any curtailment of her health or comfort. Her parents and her teacher are watching this

carefully and in years to come little Marian promises to attain big things in music.

Mrs. Alice Kellar Fox, secretary of the San Francisco Music Teachers' Association, is convalescing from a severe illness and is again able to resume her studio work. During a period of two weeks she was in high fever, but thanks to a strong constitution Mrs. Fox has not suffered as much from after effects as is usually the case in serious illness of this kind. No doubt Mrs. Fox' numerous friends will be pleased to hear of her recovery.

Elizabeth Ivey-Brubeck, pianist, pupil of George Kruger, assisted by Ethel Cotton, dramatic reader, and by Mr. Kruger, who will contribute explanatory remarks, will give a recital at the High School Auditorium in Concord, Cal., tomorrow (Sunday) afternoon, October 19th. A program including Beethoven, Chopin, Brahms and Liszt will be presented.

Miss Mary Ayres, who recently returned from Canteen work at outposts in Germany, where she served with the first, second and thirty-second divisions, was the honored guest at the delightful musicale given by Mr. and Mrs. Noah Brandt at their residence on Scott street. Mr. and Mrs. Brandt opened the program with the beautiful Grieg Sonata in F major, followed by Miss Ayres, who gave a delightful rendition of several of the deeper classics, besides selections by Cadman, MacDowell, Speaks, etc. She also sang "Roses of Picardy" and "By the Waters of Minatunka." Mr. Brandt played in her usual artistic manner several beautiful selections of Chopin and Liszt. Miss Ayres also rendered a group of songs composed by Noah Brandt, which were dedicated to her by the composer. A select gathering of music lovers assembled to do honor to Miss Ayres, and showed appreciation by long and hearty applause. Mrs. Brandt has been requested to repeat the program in order to allow many who were desirous to be present an opportunity to hear it as it was a very artistic affair.

Miss Georgia Zeh, soprano, pupil of Mme. La Baraque, who created such a brilliant success at the Hotel Fairmont the other evening is not blind as seemed to have been the impression of the writer of the criticism which appeared in the Pacific Coast Musical Review last week. Such an error must have been exceedingly embarrassing to Miss Zeh, and we assure her that the misunderstanding was purely accidental. We again emphasize the fact that Mme. La Baraque must possess extraordinary powers of transmission of ideas to be able to teach Miss Zeh so correctly without being able to see her.

## SOUSA'S MUSIC SOON TO INSPIRE US

The martial strains of the Sousa marches, the tuneful lilts of his wonderful suites, the swinging charm of his waltzes, the effervescent melody of his operatic compositions, mingled with the compositions of the greatest of the world's composers, selected by this great genius of band leadership, mostly for their popular appeal, will soon be with us, and San Francisco will walk and march to the compelling rhythm of the March King's newest works. Sousa and his greatest bands will play at the Exposition Auditorium on Friday night, November 21st, on Saturday afternoon and night, November 22d, and on Sunday afternoon and night, November 23d. Five great concerts in this city, and each with a program entirely different from its predecessor. Many a music lover will move to the Auditorium for this all too brief season, for Sousa's appeal is world wide and thousands would not miss his appearance no matter how often he played. A host of soloists will accompany the Band on its transcontinental tour, including Florence Hardiman, the famous violinist, Mary Baker, coloratura soprano, Frank Simon, cornetist, Benne Henton, the noted saxophonist, who is said to be the peer of all players on this popular instrument, Joseph Greene, xylophonist par excellence, and others.

Sousa's tour will be under the direction of Selby C. Oppenheimer, and in addition to the San Francisco dates, bay city appearances will be made at Berkeley, in the Greek theatre on Wednesday afternoon and night, November 19th, in the Auditorium at Oakland on Thursday afternoon and night, November 20th, and in the Victory Theatre in San Jose on Tuesday afternoon and night, November 18th. Oppenheimer is now receiving mail orders for these events.

## FAMOUS DUNCAN DANCERS COMING

One has heard much of the Duncan Dancers since they first appeared in New York. They have gradually come into their own. The creative significance of their work is being more and more realized. Genius is too rare a thing to go long unappreciated, and an art so great that it stretches back to Phidias and reaches out to all eternity is not to be denied.

These six young and lovely dancers who are perpetuating the art which the Greeks had already created and developed, are surely preparing the way for the dance of the future. And if there is to be a dance of the future, worthy to be acclaimed as a great art, it must surely spring from this same return to simplicity, beauty and truth. Believing, as did the Greeks, in the beauty of form, they have dared to insist upon incorporating this element in their dancing, and so to the horror of the prude and the interest of the vulgar, these young girls dance with limbs bare and uncorseted bodies draped only with blowing gauze which reveal when they move, every exquisite emotion they have trained themselves to portray.

These lovely programs of dance music are greatly enhanced by the supreme art of George Copeland, who lends his great talent to the interpretation of the dances

and at the same time gives of his art in piano solo unsurpassed for the delicacy and poetic beauty of his interpretations. Mr. Copeland is unexcelled as an exponent of modern French music and renowned as a Chopin Player of individuality.

Under Selby C. Oppenheimer's management, unique programs by this unusual combination will be presented in San Francisco at the Columbia Theatre on the Sunday afternoons of November 30th, and December 7th, and at the Auditorium Opera House in Oakland on Monday night, December 1st.

## POPULAR TRIXIE FRIGANZA AT THE CURRAN

Adorable Trixie Friganza, as popular a comedienne as ever stepped on a San Francisco stage, is announced as the attraction at the Curran Theatre for the week beginning Sunday night, October 19th, in a new and scintillating comedy with music, "Poor Mama."

From all accounts the whimsical Trixie has been fitted with a gay and frothy melange of merriment that just fits her unique personality. The book of "Poor Mama," was written by Imer Harris, co-author of "Canary Cottage" and "So Long Letty," while the lyrics and music are the work of clever Jean Havez. Thomas O'Day is the producer. The fact that Miss Friganza portrays a widow with five children, who bob up at the most embarrassing moments when the star is trying to pose as an unmarried woman, gives rise to many comically funny situations.

Song numbers of the most popular type dot the speedy action of the piece and are rendered in the inimitable Friganza style. A special jazz orchestra, with the jazziest of proclivities, assists in putting the song numbers over. In the excellent supporting company are the Dennis Sisters, Ruth Handforth, Lillian Boardman, A. Burt Wesner, George W. Banta, Jr., and others. The customary is a feature.

The new edition de luxe of the Fanchon and Marco 1919 Revue comes to the Curran on Sunday, October 26th.

## WAR CAMP COMMUNITY SERVICE

The Extension Division of the University of California is cooperating with War Camp Community Service and its permanent peace time successor, Community Service, in the organization of classes for the training of song leaders for community singing.

Classes will be formed in the very near future in San Francisco, Oakland, Sacramento, San Jose, Stockton, Vallejo, Los Angeles and San Diego. Instruction will be entirely free, and no special requirements are demanded for entrance.

In addition to the practical work, each lesson will be prefaced with a talk on subjects related to the broader phases of community music, such as "The Use of the Speaking Voice," "The Psychology of the Crowd," "Poise and Personality in Conducting Singing," "The Use of the Band and Orchestra in Community Singing," and other interesting topics.

Assistance from members of the faculty of the University of California and other persons prominent in the educational and musical life of the community is expected in the presentation of these subjects.

There will be ten lessons in each course and the work will be under the supervision of the song organizers of War Camp Community Service in each community. Information regarding these classes may be secured from Alexander Stewart, District Representative of Community Singing for War Camp Community Service, 460 Flood Building San Francisco.

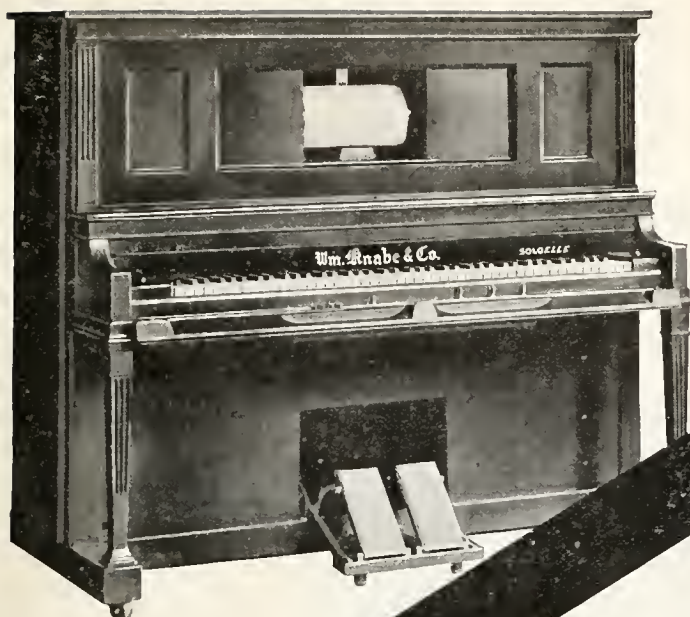
## ALBERTINA RASCH AT THE ORPHEUM

Albertina, Rasch the Polish dancer called the unsurpassable exponent of Choreographic art, and her company of terpsichoreans, will head the Orpheum bill next week, appearing in interpretative dance creations conceived and arranged by her. Coming from the opera stage where she became famous the presence of Albertina Rasch on the vaudeville stage is to it a compliment and this sentiment can be echoed by all for Albertina Rasch has established herself as the best classical dancer of today not only for her perfect technique but for her genius in her interpretation of every sort of dance where usually others are associated with only one style.

"Sweeties" is modern American for one's best bet in "Sweethearts." William B. Friedlander and Will M. Hough have used the expression as a title for an exceedingly amusing one-act play which might be described as an "International Matrimonial Alliance." Comfort and King thoroughly fill the demand for negro characterizations which when accurately presented are always popular. They will appear in the laughable skit "Coontown Divorcons."

Harry Norwood and Alpha Hall in "Sense and Nonsense" emphasize the old proverb "There's many a true word spoken in jest." It is a singing and talking novelty which displays to the fullest advantage the versatility and talent of these two admirable artists. Kharun, the Persian pianist, is undoubtedly a virtuoso. He appears in his national costume and may be briefly summed up as an extraordinary novelty. The Melnotte Duo exceedingly clever gymnasts will introduce an original balancing act called "A Night Out." Jack Morrissey and his company of Australian Ropers and Whipcrackers will manifest their skill in an unusual but interesting manner. The successful comedy "Not Yet Marie" will be the only holdover in a remarkable and novel bill which will have as a special added attraction the celebrated humorist James J. Morton, who is appropriately styled "An Animated Program," for he facetiously announces each act in the bill, apparently unconscious of the fact that he himself is the life of the party.





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Katherine Goodson  
Otto Goritz  
L. M. Gottschalk  
Alfred Gruenfeld  
Asger Hamerik  
Victor Harris  
G. Huberdeau  
Engelbert Humperdinck  
Mark Hambourg  
Minnie Hauck  
Clara Louise Kellogg  
Jan Kubelik  
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Liza Lehmann  
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Albert Niemann  
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Arthur Spalding  
Bernard Stavenhagen  
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## Coast to Coast Tour

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### A REGULAR FELLER AT THE ALCAZAR

"A Regular Feller," up-to-the-minute motor car comedy, by the popular farceur Mark Swan, jumps its way across continent less than a month after setting Broadway in an uproar with its laughter and thrills. It has its first production west of the Great White Way, by the expert comedians of the New Alcazar Company next week, commencing at Sunday's matinee. There could be no better example of Alcazar energy, enterprise and lavish expenditure in acquiring the best eastern novelties, in quick time. Thousands of auto fans in the greatest motor city of the Coast will revel in the bright lines, funny situations and scenic realism of this merry play with its triple love stories and moments of exciting road contest. It is crammed full of the humors of car salesmanship, tire exploitation, wayside garage vicissitudes and everything that makes the wheels go round in this frenzied era of automania. "A Regular Feller" does no skidding. Even New York could not provide a better cast than that of our own Alcazar, with Walter P. Richardson as the all-of-a-sudden auto salesman; Thomas Chatterton as the dreamy inventor of the non-puncturable tire; Belle Bennett and Emily Pinter as their adorable sweethearts; Henry Shumer as the fat, convivial mechanic; Vaughan Morgan as the rural horse fancier whose purchase of a scrap heap "Bus" transforms him into a speed maniac; Jean Oliver as the hotel waitress with no lines, but much comic pantomime; Al Cunningham and Graham Earl as scheming magnates; Edna Shaw as the baughty tourist; Nate Andersou as the village hotel keeper and Rafael Brunetto as the scheming secretary.

Early Alcazar offerings will be Laurette Taylor's newest success "Happiness," "The Country Cousin," "Stop Thief," "The Little Teacher," "Nothing But Lies" and John H. Blackwoods installment plan drama "A Dollar Down." The Belasco and Mayer play house is scoring hit after hit and its present season is right in up-to-date releases.

### PACIFIC MUSICAL SOCIETY CONCERT

Alice Mayer Delights Large Audience With Her Brilliant Playing—Barbara Merkeley Gives Artistic Harp Interpretations

By ALFRED METZGER

The regular concert of the Pacific Musical Society took place in the Colonial Ballroom of the St. Francis Hotel, on Thursday evening, October 9th, in presence of a large audience. The opening number on the program consisted of an unusually intelligent interpretation of Bach's Organ Toccata and Fugue in D minor by Miss Alice Mayer, the extraordinarily gifted young pianist, who, under the able guidance of Pierre Douillet, has already conquered for herself an enviable position among the recognized artists of this community.

It is easy to note constant progress in the artistic horizon of this clever young pianist. Technically she is becoming more and more matured, the most difficult passages being overcome by her with astounding ease. In addition to her technical equipment Miss Mayer is attaining a musical understanding of the most sincere character. She was able to infuse in this intellectual Bach composition an element of emotional and musically color that brought her the hearty approval of her most particular hearers. Later on the program she had even more opportunity to display her emotionalism, for she successfully interpreted Soirees de Vienne No. 7, Valse Caprices (Schubert-Liszt), Reverie (Douillet) and Polonaise B major (Paderewsky).

May Drew Clark, skillfully accompanied by Mrs. William Ritter, sang "I Will Extol Thee, O Lord," from Costa's Eli "Lo, 'Tis the Hour" and Ganges "Boat Song" (Frederick Knight Logan), and "Plus de Depit, Plus de Tristesse (André Gretry). Mrs. Clark is the possessor of a pure, coloratura soprano which is of exceptionally fine timbre in the high tones. For some reason or other, however, notwithstanding the charming character of the voice, Mrs. Clark was unable to reveal the real extent of her art by reason of a constant tremolo effect which seemed to present itself throughout her rendition. If this characteristic is always prevalent in Mrs. Clark's singing, she will find us her best friend by advising her to eliminate this decidedly inartistic flaw in her vocal expression.

Barbara Merkeley, justly received enthusiastic applause for her excellent interpretation of the following harp solos: Fantasia (Saint-Saens), Priere (Hasselman) and Pattuglia Spagnola (Tedeschi). Miss Merkeley's technic is smooth and accurate and her tone is sustained and ringing. She plays with a delicacy of phrasing and fine tone color that will not fail to gain for her gratifying success on the concert platform. Miss Merkeley is an artist pupil of Kajetan Attil.



LAMBERT MURPHY, TENOR, AND MERLE ALCOCK, CONTRALTO  
Who Will Appear in Joint Recital at the Columbia Theatre, on Next Sunday Afternoon, October 26th

### THE WEDDING OF THE POILU LEPINARD

André Ferrier, the noted tenor and director of the French Theatre, announces the presentation of an exceedingly entertaining musical comedy entitled, The Wedding of the Poilu Lepinard, and having as its subject the interesting topic of Prohibition. The production consists of three acts and five tableaux, the hook being by André Ferrier and the music, popular in character, has been specially written by Adolf Locher. There will be a selected orchestra under the direction of Emilio Puyans, and the performance promises to be one of the most successful and enjoyable events of the French Theatre Company's Fall season.

Madame Ferrier, the charmingly lyric soprano, and Miss Michele, the delightful coloratura soprano, will appear in the principal roles. André Ferrier will portray the responsible role of Desiré Lepinard. Messrs. Camby, Dubarley, Vivis, Moutte, and other well known French actors, will complete the cast of twenty-five. During the third act will take place quite a spectacular parade and grand march in which well known members of the French colony and noted citizens of San Francisco, including Mayor Rolph, will be impersonated. Reserved seats ranging from \$2 to 50 cents can be had at Sherman, Clay & Co., or at the French Book Store.

Mr. Ferrier is also actively engaged in the preparation of the Chimes of Normandy, the famous Planquette opera, which is to be given by him and the Ferrier Opera Company in the near future. Seven performances of the opera will be staged in that most original manner so characteristic of Mr. Ferrier's work.

### MRS. E. E. YOUNG ENTERTAINS ARTISTS

Mrs. Leda Carnahan, Soprano, Guest of Honor at Delightful Home Affair Attended by Prominent Musical People of this City

The charming residence of Mrs. E. E. Young, at Presidio Terrace, was the scene of a splendid musicale and reception in honor of Mrs. Leda Carnahan, an unusually accomplished soprano soloist, on Monday evening, October 13th. A number of San Francisco's best known musical people, professionals as well as music lovers, were assembled, and a program of special artistic merit had been prepared. The participants were Mrs. E. E. Young, who revealed her splendid skill as soloist as well as her judgment as accompanist; Hother Wismer, who delighted his hearers with the sincerity of his musicianship; Mrs. Leda Carnahan, whose fine, resonant soprano voice was heard to excellent advantage, and whose temperament and unquestionable artistry found ready response in the hearts of her listeners; Herbert Riley, who added to his admirers by reason of the warmth of his tone and the skill of his technic, and last but not least, John Ely Goldeu, a Shakespearean reader who gave a scene from Hamlet, introducing four different characters in a manner that revealed fine declamatory powers and a natural and easy mode of enunciation as well as expression. The entire event proved one of the most delightful social musical affairs given here.

### CHAMBER MUSIC SOCIETY CONCERT

Lovers of chamber music will be happy to hear that the series of Chamber music concerts to be given by the Chamber Music Society of San Francisco, under the able direction of Mrs. Jessica Colbert, at the Players Club Auditorium, beginning Tuesday evening, October 21st, are practically sold out. Only a few seats being available, making advance notices practically superfluous. The initial program will be specially artistic and the select audience that will assemble will find these choice events among the most artistic and excellent of the season.

### THE FIFTEENTH BACH FESTIVAL

Bethlehem, Pa., October 11th.—The Bach Choir this week began rehearsals for its fifteenth season, which will culminate in the annual Bach Festival at Lehigh University next May. Forty new members were added to the Choir, with more applications pending. Enthusiasm for Bach singing has never been keener, and Dr. J. Fred Wille, conductor, has expressed himself as delighted with the outlook.

Officers for 1919-1920 have been elected as follows: President, Dr. H. S. Drinker; Vice President, George R. Booth; Treasurer, R. N. Cleaver; Secretary, F. G. Hoch.

### SAN FRANCISCO MUSICAL CLUB CONCERT

The San Francisco Musical Club gave an excellent Hotel on Thursday morning, October 2d. The title of the event was Origin and Development of American Music, and the participants proved of unusual artistic merit. Mrs. Hubert Marston Lee, with Mrs. Grace W. Jones at the piano, sang several groups of delightful songs in a manner that earned her the approval of her listeners. Mrs. Frank H. Dunne played a number of piano compositions with fine skill as to technic and fine taste as to interpretation. Miss Elsa Madeline Behlow, with Miss Elise Young at the piano, sang a group of well chosen compositions in a manner that revealed good judgment and excellent voice. Miss Lucy an de Mark, who was announced to participate in this event, was unable to appear on account of sickness, and Mrs. Lee sang a group of songs instead.

The conclusion of this excellent affair consisted of ensemble numbers, including Charles Wakefield Cadman's Trio, by an excellent trio including Mrs. Cecil Hollis Stone, piano, Katharine Fiske, violin, and Grace Becker, cello. These three able young musicians played delightfully together and their balance of tone and uniformity of phrasing proved an enjoyment to everybody. The complete program was as follows: My Days Have Been so Wondrous Fair (Francis Hopkinson), An Old Indian Traditional Holy Medicine Song, Early Indian (Harmonized by Carlos Troyer), Matin Song (John Knowles Paine), The Old Folks at Home (Stephen C. Foster), Mrs. Hubert Marston Lee, Mrs. Grace W. Jones, at the piano; Prelude Melodique (William Mason), Wayside Flowers (Ten Sketches for Piano No. 2) (John Knowles Paine), Scherzando, Albumblatt (Arthur Bird), Prelude from Suite Moderu (Arthur Whiting), Mrs. Frank H. Dunne; Robin, Robin, Sing Me a Song (Charles Gilbert Spross), Roses and Fairies (Eugene Wyatt), When the Day Has Flown (Nana Zucca), Day Dreams (G. Cotton Marshall), Love's in My Heart (R. Huntington Woodman), Miss Elsa Madeline Behlow, Miss Elise Young, at the Piano; Prelude from "Suite" Op. 35 (Horatio Parker), Andante Tranquillo from Trio in B flat Op. 6 (Arthur Foote), Allegro Maestoso from Trio in D major Op. 56 (Charles W. Cadman), Piano Mrs. Cecil Hollis Stone, Violin, Katharine Fiske, Cello, Grace Becker.

Mrs. Josephine Crew Aylwin was the chairman of the program committee.

### HENRY TO PLAY OWN COMPOSITION

Among the novelties that Harold Henry will play this season is his own "Dancing Marionette," which he composed during the past summer. This work as well as his four songs, "A Prayer," "My Father Reads to Me," "If Your Shoes Were Curly Gold," and Gather Ye Rose Buds While Ye May," will be published this Fall by Carl Fischer.



# A Final Reminder

Every year, during the past eighteen years, a number of prominent artists and pedagogues came to this office after publication of our *Anniversary Edition* and complained to us that we did not remind them at the last moment of our publication day. Therefore to prevent any disappointment this year, we announced the date of publication of the Nineteenth Anniversary Edition of the *Pacific Coast Musical Review* Two Weeks Sooner than the day of issue. This memorable number containing fifty-two pages of valuable information will surely appear on

## Saturday, October 25th, 1919

There is still time to reserve space in this richly illustrated, handsomely compiled, invaluable source of information commemorating California's most brilliant season of 1919-1920. You cannot afford to be missing in this issue. It means prestige, success, fulfilled aspirations, invaluable publicity. You will be in excellent company. A more dignified mode of publicity does not exist. If you ignore our invitation you will regret your skepticism when you see the edition

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## Pacific Coast Musical Review

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## YORK MUSICAL SEASON WELL UNDER WAY

Gatti-Casazza and Campanini Return on the Same Ship.  
Scotti's Company Goes on Tour. Music Booms  
Attendance at Prominent Church. Noted  
Artists Begin Concert Tours.

New York, October 12:—The musical season of 1919-20 is well under way. All of the big symphony orchestras are rehearsing. The artists with reputation have begun their recitals and those who have yet to acquire national reputations are making their debut in the concert field. One of New York's permanent opera companies, singing in English only, starts its repertoire this week, and more than one of the capable smaller grand opera companies have already gone on the "road." The impresarios of both the Metropolitan and the Chicago opera companies have returned from Europe ready to make final preparations for their openings next month.

The Boston Symphony Orchestra is now rehearsing. One hundred and ten concerts are scheduled. New York is one of several cities where the series will be sold out in advance. For the ten concerts to take place in Carnegie Hall on Thursday evenings and Saturday afternoons between November 6th and March 20th, all seats have been engaged, although W. H. Brennan, Symphony Hall, Boston, may be able to rearrange some of the reservations to meet exigencies.

Pierre Monteux, the new conductor, has been hard at work in his efforts to assure a season of exceptional interest. Returning from France late in August, he brought with him a large number of new scores, French, Italian and Russian. He bears also in mind several American works of merit. He has announced a cosmopolitan policy which will exclude no schools.

Antonio Scotti and his grand opera company left for Montreal last week to open its month tour. Its repertoire consists of the double bill "L'Oracolo" and "Cavalleria Rusticana," Mr. Scotti appearing in the former as Chin Fang, and "Madame Butterfly," with Mme. Florence Easton as Cio-Cio-San and Mr. Scotti as Sharpless. The company will visit cities as far west as Grand Rapids, Mich. It consists of the following other artists: Marie Sundelius and Francesca Peralta, sopranos; Orville Harrold, Francis MacLennan and Mario Rudolfi, tenors; Jeanne Gordon and Mary ent, contraltos; Louis D'Angelo and Millo Picco, baritones, and Charles Gallagher, basso. Carlo Peroni is conductor.

Two new musical comedies are announced for production here tomorrow. "The Little Whopper," with book by Otto Harbach, music by Rudolf Friml, and lyrics by Hide Dudley, will be seen at the Casino Theatre, with a cast including Vivienne Segal, Sydney Grant, Harry C. Grant, W. J. Ferguson, Mildred Richardson, David Torrence, Lotta Linthicum, the Wilton Sisters, Nellie Graham-Dent, and Lucille Williams.

"Nothing But Love," with book and lyrics by Frank Stammers, and music by Harold Orlob, begins at the Lyric. In the cast will be Andrew Tombes, Ruby Norton, Clarence Nordstrom, Florence Enright, Betty Pierce, Donald Meek, Arline Fredericks, Stanley G. Forde and others.

Ginlio Gatti-Casazza, general manager of the Metropolitan Opera Company, and Cleofonte Campanini, Director of the Chicago Opera Company, returned from Italy last week on the Italian liner Dante Alighieri from Genoa. With Gatti-Casazza were Adamo Didur, a basso, and Robert Moranzoni, a conductor. One of the first things that both impresarios received was a letter asking their consideration of a plan to establish a fitting memorial to the late Oscar Hammerstein. A campaign to this end has been started by his friends in the operatic and theatrical profession. They feel that because of his life's work his name ought to be perpetuated through some visible monument.

Director Campanini has been in Italy for the last six months. He will open the season in Chicago November 18th and open in New York at the Lexington Opera House January 26th. A number of artists accompanied the Director to America. Among them was the composer, De Angeles, and the dramatic soprano, Rosa Raisa, Alessandro Dolci, known throughout Italy according to Campanini, as the "New Caruso," a young tenor, and Giacomo Rimini, a baritone, were also in the party. These artists will sing the principal roles in the new opera "La Nave," Campanini is to use at the opening both in Chicago and in New York, the libretto of which was written by d'Annunzio, the poet and present dictator of Fiume, and the music by Montemizzi. The opera, which is in three acts, deals with ancient Venice.

Owing to the fact that Aeolian Hall is so solidly booked a number of this season's debutant artists have turned to the Princess Theatre and will give recitals there. The list is headed by Lorena Zeller on the afternoon of October 19th. Some others who follow are Rose Austin, October 26th; Daniel Jones, October 28th; Mildred Couper, October 30th and Cecile de Horvath, November 2d. For the same reason many of the well known artists are also retaining this theatre for their New York recitals, including Greta Torpadie, who sings there on November 9th.

Raymond Hitchcock, who acquired the Hitchy-Koo habit several seasons ago, released the 1919 model last Monday night at the Liberty Theatre. One of the unusual parts of the revue is a mixture of comedy and Indian songs and dances in an effective background. The scene starts solemnly with an alleged "Song of the Sun" by Chief Eagle Horse, and some dancing by the Princess White Deer and Eleanor Sinclair. Among those appearing in the revue are Mildred Keats, Eleanor Sinclair, Florence O'Denishawn, Billy Holbrook, Simone Cochet, Aleta Dove, Lillian Kemble Cooper, Elaine Pal-

mer, Maurice Black and Mr. Hitchcock's four finds, Waneta Means, Blanche Gervais, Ursula O'Hare and Betty Brauu.

Rudolph Polk, an American violinist, who made a deep impression when shortly before the outbreak of the war he played very important engagements on the continent of Europe, and who returned to this country to do his military duty, will make his first appearance before an audience in his home land at Aeolian Hall next Tuesday under the management of M. H. Hanson. Mr. Polk will be assisted at the piano by Giuseppe Bamboschek of the Metropolitan Opera House.

Haensel and Jones start out this season with a strong list of artists under their management beginning with a violin recital by Max Rosen, at Carnegie Hall yesterday afternoon. Other artists announced by them for this week at Aeolian Hall were a piano recital by Serge Prokofieff this afternoon; song recital by Frederic Gunster, the tenor, on Thursday evening; and Richard Buhlig, the pianist on Friday night.

The Church of the Pilgrims in the borough of Brooklyn has made up its mind that it will not suffer itself to be overtaken by the fate of the "downtown" church. Like all the other churches on the Brooklyn Heights it has been greatly affected by the passing of the old families and the consequent change in the character of the neighborhood. Early in the year the Church of the Pilgrims tried to face the problem squarely. It saw that to continue on the old lines meant that it would sink first to second rate and finally to extinction; and this was a prospect that it was not prepared to face. The problem was ultimately solved on Easter Sunday. On the evening of that day a rendering of Rossini's "Stabat Mater" had been arranged for; and the church was so crowded that scores had to be turned away. Now there is an oratorio every Sunday night.

A chorus of twenty voices has been arranged for, and the quartet in October includes such well known artists as Miss Florence Hinkle, Miss Grace Kent, Charles Harrison and James Stanley. After October the basso parts will be undertaken by Henri Scott. This same quartet and choir is also to lead the music in the morning service with the exception that Miss Elizabeth St. Ives takes the soprano solo parts.

Signor Guido Ciccolini, tenor of the Chicago Opera Company, and Miss Gladys Sutphin, daughter of Mr. and Mrs. William L. Sutphin of Oyster Bay, were married at the Municipal Building last week by City Clerk Patrick J. Scully. The tenor is 31 years old and his bride is 19. Dr. Francesco Sauchelli acted as best man. Mrs. Ciccolini is an expert swimmer, two years ago saving the life of Walter J. Hayes, one of the late Colonel Roosevelt's secretaries. She met the singer three years ago when he first came to this country from Italy. They left at once for Canada, where Signor Ciccolini is filling operatic engagements.

Twenty leading instrumentalists and vocalists will appear in America during the coming musical season as assisting artists for the Philharmonic Society of New York. Heifetz, Kreisler, Serato and Spalding are among the violinists, while the pianists include Rachmaninoff, Grainger, Novae, Godowsky, Samarooff and Ganz, and a newcomer, Moiseiwitsch. Among the singers will be Rosa Ponselle, Greta Masson, Marguerite Namara and Margaret Matzenauer. The complete list has been so arranged for the Thursday, Friday, Saturday and Sunday series of Philharmonic concerts as to secure a satisfactory distribution of soloists among the various subscribers.

Von Suppe's light opera, "Boccaccio," which has not been heard locally for a long time, will be the inaugural bill with which the Society of American singers will initiate its second season at the Park Theatre tomorrow evening under the direction of William Wade Hinshaw, former baritone of the Metropolitan Opera House, who so successfully piloted the organization through last season.

The Italo American Association for Music has been advised from Rome through the Italian Ambassador at Washington that the American tour of the St. Cecilia Orchestra, which was to open at the Metropolitan Opera House within two weeks, has been deferred because of the maritime conditions in Italy. The orchestra is the oldest symphonic organization in Italy, embracing more than eighty members, and was being sent to this country for its first tour outside of the land of its origin. The leading civic and musical organizations of the United States and Canada were presenting the orchestra in concerts in selected cities here. These organizations have been requested to defer further arrangements until the settlement of the industrial and labor question in Italy.

Gavin Dhu High.

## MURPHY AND ALCOCK NEXT ATTRACTIONS

Apropos of the coming joint song recital at the Columbia Theatre on Sunday afternoon, October 26th, in which the talents of Lambert Murphy, the famous American tenor, and Merle Alcock, equally famous American contralto, will blend in a perfect program, the following splendid tribute to Mr. Murphy from the pen of H. T. Parker in the Boston Transcript, might be cited. Mr. Parker says, "Murphy was always intelligible as becomes such a master of diction, he was heedful of the contours and inflections of tonal speech, skillfully mating words and music, giving the illusion of an exaltation born of deep understanding and sincere response." All those who have ever heard Lambert Murphy, whether in person or through his wonderful talking machine records do not need to be reminded

of his artistic caliber. He has to his credit too many concert, opera and oratorio successes to need a measure of his arts at this time. He is equipped with a luscious tenor voice, of smooth easily produced type, which makes listening a pleasure and an inspiration to students, and in joint recital with so excellent a singer as Mrs. Alcock, he will be heard at his best.

Mrs. Alcock, as well as Murphy, is the finest type of finished American product. With a great vocal organ, rich in quality and lovely in timbre, she employs a method of production that serves well as a lesson to those interested in vocal arts. The duo have appeared in many eastern cities in joint concert, and always with wonderful praise from critics and hearers. Their only recital here, and they will positively appear but once, will serve as a great musical treat, and will inaugurate a long series of similar high class events which Manager Selby C. Oppenheimer will furnish music lovers during the coming season.

The duets on the splendid program include Carrioli's "Tuscan Folk Song," Hildach's "Passage Birds Farewell" and the familiar aria from Il Trovatore, "Home to Our Mountains," Murphy will sing Gretchaninoff's "Over the Steppe"; Rachmaninoff's "In the Silence of Night," Lalo's aria from "Le Roi d'Ys," Massenet's grand aria from "Grisildis," Campbell-Tipton's "Crying of Water," Cadman's "I Hear a Thrush at Eve," Reichardt's "When the Roses Bloom," Ward-Stephens "Christ in Flanders," and a host of other selections, while Mrs. Alcock's offerings will include Hayden's "She Never Told Her Love," Chausson's "Le Temps de Lilas," Moussorgsky's "Dolls Cradle Songs," the aria from Verdi's "Don Carlos," "O Don Fatale," Cadman's "Moon Drops Low," two of the pretty "Lonesome Tunes" of Howard Brockway, "The Nightingale," and "The Old Maid's Song," old aria entitled "Gentle Annie," Loud's "Flower Rain," and others. Altogether it becomes one of the most attractive song programs offered here in many a day.

A host of music lovers will assemble at the Columbia for this event, the advance sale, now in progress at both the Sherman, Clay & Co. and Columbia Theatre ticket offices indicating a wide interest in this concert.

## BEHYMER APPRECIATES THIS PAPER'S STAND

Manager of the Philharmonic Orchestra of Los Angeles  
Remembers and Acknowledges Fight Made by  
Paper for Better Conditions

The editor of the Pacific Coast Musical Review is in receipt of a letter from L. E. Behymer, the distinguished Los Angeles, or rather California, impresario, and manager of the Philharmonic Orchestra of Los Angeles, in which he acknowledges the stand taken by this paper on the Los Angeles symphony situation. We are certain that Mr. Behymer will not consider us guilty of a breach of confidence if we quote from his letter of October 8, 1919, as follows:

"I want to thank you for that very concise article on the Los Angeles Symphony Orchestra situation. Two years ago, I well remember the four different articles you wrote in regard to the possibilities of a symphony orchestra in Los Angeles, and that at the time it stirred up quite a controversy in regard to the old Los Angeles Symphony Board of Directors. They thought it was very bad form on your part; that they were fulfilling the symphonic situation to the fullest extent in Southern California, and I am pleased to see that you refer to it, and also that you do recognize the fact that not one single member of the Board had enough vision to even raise their subscription \$100.

"I can only say that Mr. Clark has not only completed arrangements for the deficit the first year, including music, instruments and similar equipment to the extent of \$200,000, but has placed no limit on expenses, because he knows it is a formative period, and Mr. Rothwell is having two rehearsals daily in preparation. As far as the library is concerned, the equipment is really remarkable, and when you come to Los Angeles you will understand that something magical, practically, has happened since the first of last May, because ninety men have been assembled from all parts of the world, men of authority, as members of the organization. You will see as unequaled and valuable a library as can be found anywhere west of Chicago. The classics have been assembled as well as the novelties, and the works of the modern composers have been largely secured. It does one's heart good to see all of Beethoven's nine symphonies in one collection.

"As to the care of the orchestra after this year, Mr. Clark has made it possible that we can say definitely that no matter what happens to the musical, commercial or artistic circles, the backing for \$150,000 deficit yearly, for the next four years, has been properly safeguarded, and that the plan is for even a longer period. Plans right now are being laid for the choral, dramatic and terpsichorean organization to which this splendid symphonic body can be loaned, with all its equipment so that the allied arts may be supported by this higher form of instrumental music.

"The vision is not only comprehensive and analytical but it is being planned for the greater good of the greater number of people and it certainly is a joy to work with two such men as W. A. Clark, Jr., and Walter Henry Rothwell, both artistic to the highest degree, both well travelled, well read men, both with a vision of the future possibilities of the entire West, both tremendously in earnest in the work at hand, with no doubts whatsoever of the results, and I think the Pacific Coast is fortunate in having such men as these two. I am sure as the months go by you will never regret having taken up the cause of the Philharmonic Orchestra of Los Angeles, its founder and its conductor.

Sincerely Yours,  
L. E. BEHYMER."



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Ballet Suite, "Henry VIII.".....Saint-Saens  
Overture, "Phedre".....Massenet  
Minuet, Boccherini; Moment Musical, Schubert; Stock  
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## NOT YET TOO LATE FOR ANNUAL EDITION

Any of our prominent artists or teachers who would like to be represented in the Nineteenth Anniversary Edition of the Pacific Coast Musical Review, have still time to take advantage of this opportunity to present themselves in a most dignified manner to the musical public of the entire Pacific Coast. Although thirty six pages are already in type, there still remain sixteen pages to be printed and there are still a few choice locations available. It should not be forgotten that this opportunity to be represented in such elaborate style presents itself only once a year, and that an advertisement in this Annual Edition is specially valuable because a number of such attractive appearance and containing such valuable information is kept for future reference and therefore becomes a permanent advertising medium. But aside from the fact that you may obtain material advantage from being represented in this Anniversary Edition, there is the ethical value which should influence any member of the musical profession to morally and financially endorse that journal which represents his art and defends his policies. So, if you have not already reserved your space in the Nineteenth Anniversary Edition of the Pacific Coast Musical Review, do so now after you have read this notice. You will find the advertising rates on page 12, column 2, of this issue.

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youth with the sureness of the artist who has studied carefully. Though painstaking, Miss Alexandre is not mechanical. She sings with naturalness and with agreeable enunciation. In operatic arias and in lieder, she reveals her earnestness of purpose and her desire to be faithful to her singing ideals. Her physical attractions are a distinct asset.

**Baltimore News**—Miss Alexandre has a very high, clear soprano voice which she uses with a great deal of intelligence and skill.**Akron (Ohio) Press**—Miss Alexandre possesses a voice of marked agility, combined with a pleasing personality that immediately won attention of her audience. Starting with a group of delightful little French airs, she branched out into the classic Italian in her second selection. Her English songs were especially pleasing.**State Register, Springfield, Ill., May 22**—Miss Alexandre is endowed with a wonderful voice, and gave excellent interpretations of her selections. Her voice showed excellent tone and brilliant artistry.

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## T HECHT SAYS OF PITTSFIELD FESTIVAL

Flutist and Founder of Chamber Music Society of San Francisco Considers Annual Affairs Worthy of a Musical Pilgrimage

Prior to Elias Hecht's departure for Pittsfield, Mass., to attend the famous chamber music festival given by Mrs. Frederick S. Coolidge, the Pacific Coast Musical Review asked him to take notes for the readers of the paper. When he returned he assured us that he would give us the story for this week's paper. However, it seems our good friend Ray C. B. Brown buttonholed our friend Elias and kindly but firmly pulled out the story from him for the San Francisco Chronicle. But just to show that the Pacific Coast Musical Review has no ill feeling, and does not mind being occasionally deprived of a real scoop, we will publish here what Mr. Hecht told Mr. Brown, knowing that there are at least some of our readers who have not seen or read the interesting account before, notwithstanding the unquestionably large number of people who read the Chronicle. Here is Mr. Brown's interview in full:

When one has not had the privilege of hearing some feast of tone the best substitute is the first-hand impressions of some person who was present. Inasmuch as there are many Californians who wish that they could have attended the Pittsfield Chamber Music Festival last month, they will be interested in the comments of one who was honored with an invitation from Mrs. Frederick S. Coolidge, and who journeyed across the continent to hear five concerts. Let the name at the head of this article be merely that of the medium through whom speaks Elias Hecht, founder of the Chamber Music Society of San Francisco. For what is here set forth is only the arrangement of a conversation with the genial flutist, who returned a week ago from his pilgrimage.

"Pittsfield stands for me as the adumbration of an American Bayreuth or Oberammergau," he said. "If music is to be revered as a glorious art, it is essential that there should be places set apart and dedicated to its service. The Temple of Music on South Mountain near Pittsfield is such a spot, and its existence foreshadows the establishment of others of its kind. Pittsfield itself is an admirable setting—a typical New England city, as we picture them in fancy, built in a hollow of the Berkshire hills, with its streets radiating from the common, its colonial houses set far back in spacious lawns shadowed by great elms and maples, and its atmosphere of leisurly calm and peace.

## Expectations Sustained

"In New England one looks for evidence of the traditional culture, and one finds it here in a museum which would be a credit to a much larger community. It houses a fine collection of paintings of the old masters—Murillo, Rubens, Van Dyke, Reynolds, West and others—early American paintings, an historical exhibit, an excellent natural history exhibit and a priceless collection of Egyptian and Assyrian antiquities.

"Pittsfield is the caravanserai of the pilgrims who come to the festival, and from it they make their daily two-mile trips to South Mountain—a softly rounded bulk about the height of our Twin Peaks, clad with shrubs and deciduous trees in the full glory of their autumn-tinted foliage. High on its slope, far from any disturbing sounds of motors, is the Temple of Music, a chapel-like structure accommodating 600 people in the pews of its softly lighted auditorium.

"Around it at some distance are scattered a half-dozen cottages, which are occupied by the participating artists during the festival, and for the rest of the year are at the disposal of musicians seeking a quiet retreat. These houses are beautifully furnished with rare rugs, tapestries and objects d'art. Every artist taking part in the programs not only receives the professional fee and traveling expenses, but is considered as well, the guest of the patroness.

## Admiration Enlisted

"Mrs. Coolidge is a woman who has a vision and gives liberally toward its realization. She believes that chamber music has need of fostering care that it may attain its rightful place in American life, and strives to elevate it to that plane of dignity. Her annual festival has already enlisted the admiration of the musically eminent, and it is her dream that it will be a factor in a steadily growing public interest.

"Without the slightest self-conceit or ostentation, she generally provides and invites her guests with no other thought than that they will share in her pleasure. As Rubin Goldmark said to me: 'Only a beautiful spirit could conceive such a thing and realize it so graciously.' She is one of the most wonderful influences in America today in the advancement of musical art.

"The atmosphere of the festival is at once impressive and delightfully informal. The informality was noticeable in the gathering of guests before the concert, which had the ease and the naturalness of family meetings, and in the discussions which followed the programs. These discussions were frank and open and free from all taint of professional jealousies and criticisms. Compositions were analyzed in the spirit of seeking for knowledge, and there was no fault-finding with the manner of performance. The artists did not hold themselves aloof from the auditors and there was an easy camaraderie.

## Manuscript Promised

"On the first program we heard Rebecca Clarke's sonata for viola and piano, which won the second place in this year's contest for the Coolidge prize. It is a work of notable beauty, written largely in the modern French idiom. There is a departure from this idiom in the first part of the third movement, which opens with a lovely theme, treated diatonically. This seemed to me to affect the unity of the composition. We shall have an opportunity to judge of that more at leisure, for Miss Clarke wishes to have Nathan Firestone play it in San Francisco and she will soon send the manuscript. Louis Bailly and Harold Bauer were the executants at the festival, and I need not say that that meant excellence in interpretation.

"The remainder of the program consisted of Beethoven's A minor quartet, op. 132, and Edward Elgar's new quartet in E minor, played by the Berkshire quartet. The Elgar work, played for the first time in America, has little distinction or interest.

"One of the high lights of the festival was the reading of the Brahms D major trio for violin, French horn and piano by Jacques Gordon, Leopold de Mare and Harold Bauer at the second concert. This was perfect Brahms, with Bauer's authoritative pianism, De Mare's horn phrasing as flexible as a stringed instrument and Gordon's fluidity of tone.

"Leo Sowerby's new trio in E minor for flute, viola and piano was presented by Daniel Macquarre, Louis Bailly and the composer. This is a very interesting work, with clever ideas definitely expressed and logically developed. In the second movement Sowerby has had the courage to write some 'jazz' music that is really good. When I say that it is good I mean that it is free from vulgarity, while retaining the verve and raciness of ultra-syncope. The composer favors the French idiom, but in this one movement he gave voice to his American nationality. He intends to revise the trio, and the first copy of the version is promised to the Chamber Music Society of San Francisco.

"Daniel Gregory Mason was at the piano in a reading with Gustave Langenus and Hugo Kortschak of his D major Pastorale. This is an early work of Mason's and served to demonstrate the advance he has made.

"The third concert was given by the Flonzaley quartet—an afternoon of sheer and wonderful beauty. They played the B flat major quartet of Mozart, Beethoven's Opus. 135 and Dvorak's E flat major quartet. I have never heard such wonderful quartet playing as in the Beethoven work, particularly the second movement. The Flonzaleys are always incomparable, but for Beethoven they put on wings and flew.

## Vocalists Presented

"Vocal chamber music—various combinations of voices and instruments—was presented at the fourth concert. The vocalists were Florence Hinkle, Eva Gauthier, Merle Alcock, Lambert Murphy and Reinhold Werrenrath, and the instrumentalists Marx Oberndorfer, Emanuel Balaban, Daniel Macquarre, Nicholas Konlonis, Edward Langenus, Carl Kuhlman and the Berkshire Quartet. The program consisted of arrangements by Frederick A. Stock of works by Purcell and Pergolesi, Vaughn Williams' song cycle, "On Wenlock Edge," Ravel's Trois Poems re Stephan Mallarme, Clough-Leigher's "The Day of Beauty," Stravinski's Trois Poemes de la Lyrique Japonaise and Brahms' Songs of Love.

"Of the unfamiliar works the most interesting was the Ravel. The Stravinski composition is highly ingenious, absolutely incomprehensible and filled with weird and bizarre effects. The second movement evoked loud laughter from the audience.

## Profound Work Heard

"Ernest Bloch's prize winning suite for viola and piano was reserved for the last concert in company with Saint-Saens' new quartet in G major and the Beethoven septet in E flat major. It is a profound work requiring more than an hearing for thorough appreciation. Essentially a piano concerto with viola obligato, it displays marvelous technical knowledge. It is based on Bloch's impressions gathered from a thorough study of Javanese and Sumatran music, very Oriental in atmosphere and without a trace of Hebraic influence.

"The viola part is written for a virtuoso, and is really more idiomatic to the violin. It bristles with difficulties appalling to the average viola player. Yet it will surely live for its harmonic beauty and its rich content of thought."

Editorial Note:—Being a newspaper man we make it a point to believe everything our colleagues say, and so when Mr. Brown accuses Elias Hecht of using the word "adumbration" we may believe that Mr. Hecht used this word, but we don't believe that he knew what he was talking about. No doubt Mr. Brown must have understood, for when we looked in the dictionary we found that adumbration means to give a faint outline. So that Pittsfield appears to Mr. Hecht to be a faint outline of Bayreuth—very faint, too.

## GIRLS' CLUB OF THE ARRILLAGA COLLEGE

The Girls' Club of the Arrillaga Musical College will give the first of its monthly recitals this season this (Saturday) afternoon, October 15th, at two o'clock in the College Recital Hall, 2315 Jackson street. These recitals are given for the pleasure of the members of their friends and are not intended as exhibitions of pupils, but given rather to promote a greater social interest among music students and to further musical knowledge of a higher standard.

Anyone may become an active or associate member of this Club, whether a student of the College or not. The active members manage the Club independently of the College and build the programs without the aid of the teachers. A member of the faculty is usually asked to contribute a number on the program. The program for today consist of French composers and is as follows: Piano—Arabesque (Debussy), Miss Helene Vosper; Organ—Romance Sans Paroles (Bouquet), Miss Gladys Greenwood; Vocal—(a) Awakening (d'Hardelot), (b) Elegie (Massenet), Miss Hazel Johnson; Piano—Le Danse (Debussy), Miss Isabelle Silva; Organ—The Swan (Saint-Saens), Fanfare (Lemmens), Miss Olive Richardes; Vocal—(a) Chanson Provencale (Dell Acqua), (b) Bergere Leere (Weckerlin), Miss Hazel Johnson; Piano—Children's Corner Suite (Debussy), Raymond White.

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## INVOLUNTARY ACTION

Its Value to the Physical Body

By Marie Glenn Estill, Associate Teacher Barbereux System

Before we can make the application as indicated in our subject, we must have a clear concept of the term involuntary. Our understanding must be so fundamental that there will be no question of its practical application. This precaution is taken in view of the fact that we frequently note, among some of our most progressive writers, an interchange of the terms—automatic and involuntary. Indeed, the difference between automatic and involuntary action is so great, that they have but one point in common, i. e., neither requires the application of conscious thought. This lack of discrimination between the two activities is doubtless due to our failure to follow up the results of each activity in its application for all practical purposes.

Underlying all natural activities of the physical body is the fundamental principle of involuntary action, which action is directed from the sub-conscious mind, and is physically sensationless. Any act of the body is absolutely reliable at any and all times when that act becomes involuntary.

We hold nature as our standard and criterion in all works of art and science, and we should claim the same standard in our work of physical culture, but we must know there is something materially wrong when we observe the different schools with such diverse ideas and with like results.

Much of our physical culture produces abnormal conditions, and results in wear and strain on the body. The abnormally developed men whom we find giving exhibitions on the vaudeville stage, of their muscular development, is an extreme example of what conscious thought given to muscular action will do for the body as this action becomes automatic. This class of men, as is well known, have no ability to resist disease, as has been proven in the recent epidemic.

What we want is a symmetrically developed body; one, that through involuntary action knows no barrier of limitation, but expresses a spontaneity of freedom in every particular. A body so perfect in its poise, that its every movement is a spontaneous response to mental impulse.

The moment we give conscious thought to the action of any muscle or set of muscles, rather than to the act itself, we are limiting the freedom of the body and working destructively. This is especially true in breathing.

Since every activity of the body is largely dependent upon normally developed lungs, care should be taken not to restrict the lung action in the attempt to develop the breathing capacity.

Taking note of the natural act of breathing, we find the greatest activity of distension to be in the region of the lungs, just above the back waist line, and to extend to the shoulder blades and under the arms. We note, too, under the most normal conditions, a slight reflex action in the muscles of the diaphragm and abdomen.

Developing the breathing capacity along the line of nature, we find the superstructure will be taken care of. Erect shoulders and a high chest will be the natural result. Indeed, I do not know but that most of our ungraceful standing and walking is due to an effort to "hold the shoulders up," instead of so building that the matter of grace and ease of poise, with firmly erect shoulders, will be the natural result. The practice or habit of voluntarily forcing the shoulders back and the chest out, tends to stiffen the muscles of the diaphragm and to throw the line of the stomach and abdomen forward; a posture which lends tension and stiffness to the entire body, to say nothing of the limitations thus placed on the freedom of action.

The greatest mistake so generally made in our breathing exercises, is to give conscious thought to the muscular activity of the diaphragm and abdomen, and attempt to control breathing by means of these muscles.

When this is done, we have limited, through tension, the freedom of action in every particular, and placed a damper on our sounding board for the beauty of quality both in the speaking and singing voice.

The natural, normal body, is physically sensationless in all its activities; in walking, talking or dancing.

It would be ideal to have the same principles of freedom applied to the singing voice and so solve the problem of breathy and flat tones.

Release of tone would become a matter of involuntary action directed from the sub-conscious mind, and the quality of tone resulting from this spontaneity of freedom would be almost unlimited in its coloring and dramatic effect.

"Know the truth and the truth shall make you free" may have its practical application to the physical body, when we have attained a fundamental understanding of the great principle of Involuntary Action.

## MUSIC FOR THE ONE HANDED

The following letter from a musically inclined British ex-soldier to the "Ex-Service Man" has come to the attention of the Red Cross Institute for Crippled and Disabled Men:

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### THE ANNIVERSARY EDITION

If you have ever had reason to feel pleased with anything that the Pacific Coast Musical Review has been able to do for you, and have perhaps thought of showing your appreciation in one way or another, but have not been able to carry out your intentions, we can not think of a better way to please this paper than to take space in the Anniversary Edition which will be published on October 25th.

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The ONLY MUSICAL JOURNAL IN THE GREAT WEST PUBLISHED WEEKLY

VOL. XXXVII. No. 4

SAN FRANCISCO, SATURDAY, OCTOBER 25, 1919.

PRICE 10 CENTS

## FIRST SYMPHONY "POP" ENTIRELY SOLD OUT ENGLISH OPERA OPENS NEW YORK SEASON

Widenham Puts Out "Sold Out" Sign for the First Time in the History of the Musical Association—Alfred Hertz and Musicians of Orchestra Receive Hearty Ovations—Saint-Saens' Ballet Suite Feature of the Program

By ALFRED METZGER

For the first time in the history of the Musical Association of San Francisco the "Sold Out" sign was displayed, according to the information given the writer by Secretary-Manager A. W. Widenham. This does not mean that the house had never been sold out before, but merely that prior to the first "Pop" concert of the season at the Curran Theatre last Sunday afternoon, the management resorted to this means of informing the public of a sold-out house for the first time. The program prepared by Alfred Hertz was really worthy of the unprecedented demand for tickets, for it not only included some of the finest of the lighter compositions, but it also presented a movement from a Beethoven symphony. This innovation of presenting detached movements from standard symphonies will be adhered to throughout this season, and is an excellent idea. It makes the masses of the people who otherwise might not attend a regular symphony concert familiar with symphonic compositions, and convinces them that symphony concerts are not quite as boring as they imagine them to be.

There may be some severely conventional musical people who do not consider it the proper thing to play detached movements of symphonies. But in the main these opinions rest upon insecure foundations. There are instances when it is not exactly artistic to detach a movement from a symphony and play it by itself. But this holds good only in case of symphonies the continuity of which can not be disturbed. There are, however, many symphonies that are constructed somewhat like a symphonic suite, wherein the various movements have no connection with one another, and thus can easily be played alone, as is the case with the *Larghetto* from Beethoven's second symphony, which Mr. Hertz played on this first "Pop" concert. Surely no one who listened to this performance last Sunday will dispute the fact that this exquisitely poetic bit of musical inspiration did not sound just as fine when played alone, as it would have done had it been interpreted in connection with the entire symphony.

The introductory number was the *Fra Diavolo* Overture by Auber. Ordinarily a composition of this sort sounds banal and monotonous, but when Mr. Hertz conducts it, it gains new life and a new meaning. It throbs with rhythmic spirit and caresses itself into your consciousness by means of its conscientiously phrased melodies. The Beethoven *Larghetto* presented a splendid contrast. Saint-Saens' *Ballet Suite* from Henry VIII proved to be the bright particular feature of the program. Its thrilling virility, its vigorous dance movements which, at times, attained an exhilarating barbaric brilliancy, its poetically idyllic phrases in the second number of the suite, and finally the delightful gigue and invigorating finale were interpreted by Mr. Hertz in a manner that will be always remembered as one of the most effective bits of orchestral reading ever witnessed here.

Massenet's Overture to *Phédre* proved another red-blooded musical gem. Somehow we have always felt that Massenet is a greatly underrated composer. So many of the more fastidious musicians consider him somewhat saccharine, and for this reason less worthy of serious consideration. The trouble is that the modern music-lovers are so delirious about futuristic ideas that they have lost their sense of proportions regarding the beauty to be attained by melodic combinations. In *Phédre* Massenet is at his

best. He combines his wealth of melodic invention with quite a dramatic, at times even tragic, burst of emotion. The orchestration is rich and effective and the gradual rise toward occasional climaxes quite impressive. Mr. Hertz gave it a worthy and whole-souled reading. The two tit-bits, Boccherini's *Minuetto* and Schubert's *Moment Musical*, gave everyone a breathing spell before the pompous, majestic and inspiring *March Slav* by Tchaikowsky, interpreted by Mr. Hertz and the San Francisco Orchestra in a manner that always evokes cheers from the audience. It did not fail to do so on this most recent occasion.

We can not resist the temptation to again refer to the vast improvement in

Revival of Boccaccio Proves Novel to New Generation—Galli-Curci Lands in the Metropolitan in a Benefit Performance—Sir Henry Heyman Arrives to Look Over the Field Active with Recitals of Promising Artists—Other Interesting Musical Items

By GAVIN DHU HIGH

New York, October 19.—The third season of the Society of American Singers opened last Monday evening at the Park Theatre with Von Suppé's *Boccaccio*, which has not been heard in recent years and is doubtless unknown to many of the present generation of theatregoers. Cora Tracy was a pleasing figure as Boccaccio and she sang well. Virginia Rea made her debut as Beatrice and gave promise of becoming agreeable in the part when free from nervousness. Graig Campbell as Leonetto exhibited skill as a tenor and Ruth Miller sang Frank Moylan as Lotterighi the cooper, William Danforth as Lambertuccio the grocer, Bertram Peacock as Scalza the barber and Morton Adkins as the Prince were other

the Scandinavian peoples. Consequently his recital was his last here for some time. The longest number on the program was Bruch's G minor concerto, in which the violinist was heard to particular advantage. Before it he played Händel's sonata in E and that by Tartini known as *The Devil's Trill*. In a concluding group of shorter pieces were two of his own compositions.

Parish Williams, a light baritone from California, was still another of Mr. Charlton's artists. He gave a pleasing recital in Aeolian Hall last Monday evening. In the opening, Haydn's *Il Pensier* St. Negli Oggetti, he showed an admirable sense of the classic style, with a good deal of flexibility. In Händel's *Come and Trip It*, and in the old Song of the time of James I, *Have You Seen a White Lily Grow*, his taste and expression were pleasingly evident.

This week Mr. Charlton will pilot two other artists in the recital field at Aeolian Hall—Helen Jeffrey, the violinist, on Thursday afternoon, and Harry Cumpson, the pianist, on Saturday afternoon.

"The Little Whopper," a musical comedy, "cut by Otto A. Harbach, stitched by Rudolph Frimi and fitted by Bide Dudley," was applauded by a large audience upon its initial appearance at the Casino last Monday evening. The music appeared to please a most enthusiastic first night audience, including friends of Miss Mildred Richardson and Miss Vivienne Segal. W. J. Ferguson, whose characteristic comedy was permitted in the character provided him as the butler, Oliver Butts, who eased the way of his master, John Harding (Harry C. Browne), in the trying problems that confronted the hero in attempting to win a sweetheart from a girl's finishing school when circumstances were against him.

Max Rosen, the violinist who was heard here last year, began his tour this season under the management of Haensel & Jones by giving a recital in Carnegie Hall on Saturday afternoon. Mr. Rosen has evidently put in much time to advantage since his last appearance. His programs ranged from Vitali's *Chaconne* to the Chopin-Kreisler *Mazurka*.

Serge Prokofieff, the pianist who set the town on edge last season with his close harmony, began his new season last Sunday afternoon at Aeolian Hall, piloted by Haensel & Jones. He played Schumann's country dances by Beethoven. Of his own compositions he played a prelude that was simple and a march that breathed of the cavalryman in the saddle. As to his *Suggestion Diabolique*, it didn't sound half as complicated as it looked on the printed page.

Richard Buhlig, under the management of Haensel & Jones, gave at Aeolian Hall on Friday evening the first of a series of eclectic piano recitals. He has chosen an array of compositions representing that which is most significant in the literature of the piano. Friday evening's program comprised works by two masters who have a clear relationship in the development of piano composition and technique, Bach and Chopin. Mr. Buhlig's recital was one of merit. It was sincere and abounded in evidences of close study, was rich in fine balance and it showed mature intelligence in interpretation.

The Society of Friends of Music during a seventh season just commencing will give its usual series of concerts for

(Continued on Page 6, Column 1)



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the orchestra. The various groups seemed all to have undergone a change for the better, and as far as last Sunday's concert is concerned we could not observe any technical discrepancies worthy of note. There is a better balance of tone, less brassiness and variation from the pitch and a more congenial uniformity of phrasing. No doubt the fact that the major portion of the musicians have now played together for several years under authoritative leadership has a great deal to do with this annual improvement, although occasional improvement in single musicians contributes not a small share to this gratifying artistic progress.

### ANNUAL EDITION ONE WEEK LATE

Upon urgent request of a few distinguished artists and managers who were unable to send in their copy for advertisements in time the Anniversary Edition of the Pacific Coast Musical Review will positively appear next Saturday.

members of the cast. There was a good orchestra and a substantial chorus. John McGhie conducted. Impresario William Wade Hinshaw was the recipient of many congratulations upon the success of his opening attraction.

Bernardo Olshansky, one of the baritones of the Boston and Montreal grand opera companies, gave a recital in Aeolian Hall on Tuesday evening under the direction of Loudon Charlton. Mr. Olshansky began his evening with Händel and Gluck; then came Bemberg, Gretchaninov, Lishina, Cecil Forsyth and others. Among his novelties were two songs by Trucco and a new Bimbone elegy, composed for the dead warriors of all nations. The baritone displayed a voice of resonance and power which should be especially useful in opera.

Samuel Gardner, the violinist, was another of Mr. Charlton's artists to be heard. He played at Aeolian Hall on Saturday afternoon to a large audience. Mr. Gardner is about to leave us to play to



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# Pacific Coast Musical Review

The Only Musical Journal in the Great West  
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## Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street  
Telephone Kenway 5454

## New York Office: 21 Spruce Street

Gavin Dhu High, Eastern Correspondent

## Los Angeles Office

2130 Vista del Mar Avenue, Hollywood, Cal. Tel. 579424  
Bruno David Ussher in Charge

## Seattle Office

Walter Anthony, Correspondent for Pacific Northwest  
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## NINETEENTH YEAR

### TINA LERNER TO GIVE HISTORICAL RECITALS

Distinguished Piano Virtuosa to Give Six Programs  
Containing Gems of Piano Literature From the  
Old Masters Until the Present Day

By ALFRED METZGER

The Pacific Coast Musical Review had long hoped that the presence of Tina Lerner in San Francisco would in one way or another, contribute toward the general education of those eager to partake of pianistic events. We regretted that some way could not be found to take advantage of the temporary sojourn of an artist of such unquestionable eminence to enrich our regular musical season. It is therefore with no little satisfaction that we hear of the inauguration of a series of six historical piano recitals by Tina Lerner under the energetic direction of Jessica Colbert. It is hardly necessary for us to go into detail regarding Tina Lerner's eminent standing in the musical world. Her reputation, artistry and authority is such that the moment her name appears in an announcement it means that thousands of music lovers immediately become interested.

We are certain that in the entire musical history of San Francisco—yea, the entire Pacific Coast—no such opportunity has been afforded the music student and the music lover to become acquainted with all phases of piano literature from the earliest days until the present time. Tina Lerner is such a versatile pianist and her repertoire is so extended and so inclusive that it is a foregone conclusion that every one of the six concerts will not only be instructive in the highest degree, but will be entertaining in so far as technically as well as emotionally Tina Lerner stands in the front rank of our living piano virtuosi. Any piano student or music lover who misses this rare opportunity to listen to six piano recitals of such invaluable character surely can not take his or her art very seriously.

As far as we can remember this is the first time in the musical annals of this city that a pianist of international fame and universal standing as a virtuoso has given six concerts in San Francisco of a nature to justify recognition from the standpoint of historical character. Nor has any artist of international eminence ever given a series of events in quite this degree. Therefore it becomes a matter of pride and self respect on the part of the musical public of this city to see to it that these concerts are so well attended that a repetition of them in future will be justified.

Then, too, the prices are so exceedingly moderate that it is astounding that any artist of Miss Lerner's high standing is able to resist the temptation to raise prices. Season tickets for the series are \$8.00; there are student's season tickets for only \$6; and single admission corresponds with the regular concert price of \$2. It will here be seen that students may have season tickets for the six events for \$6, or just at HALF the regular price. If there are any students who fail to attend these recitals at such an exceedingly low price—recitals, each of which is a lesson of extraordinary value—then their musical enthusiasm is surely at low ebb, and the money spent on their education is wasted.

The entire series will be under the energetic direction of Jessica Colbert, who is associated with quite a number of musical educational matters this season. We would advise our readers to put themselves in communication with Mrs. Colbert and subscribe for this series.

For further information we wish to state that the six historical recitals will take place on the following Tuesday afternoons at three o'clock: November 18, December 2, December 16, 1919, January 6, January 20, and February 3, 1920. The first concert will be devoted to the old masters, the second will consist of a romantic program, the third will consist of Chopin compositions, the fourth will contain a Schumann-Brahms program, the fifth will include Liszt compositions exclusively and the sixth will present the works of modern masters.

# LOS ANGELES PHILHARMONIC ORCHESTRA MAKES ITS DEBUT

Greatest Local Symphony Orchestra in the Musical History of the Southern Metropolis Opens its Brilliant Season Under the Most Encouraging and Auspicious Circumstances—W. A. Clark, Jr., Has Reason to Feel Proud of His Sponsorship, and so Has Los Angeles Musical Public

By BRUNO DAVID USSHER

Los Angeles, October 18, 1919.

In his essay "On Conducting" I believe Wagner tells us also among a good many other things how to recognize a fine conductor. A good musical director, he says, must be able to maintain a chosen tempo, he must be able to maintain a certain orchestral tone-volume once chosen the forte must not be rugged nor the piano flickering, and finally, the man who wields the baton must have a sixth sense, the melodic sense. He is greatly dismayed that some of the conductors should sacrifice the melos (i. e., the melodic element) to the rhythm, while he places the proper phrasing of the melody above everything. The reason why conductors distort the melos so pitilessly, he presumes, is that 'they cannot sing the melody.'

I do not know whether Walter Henry Rothwell, master builder of that living musical pyramid, the Philharmonic Orchestra, has read Wagner's article on Conducting, presumably he has done so in his student days, in any case he strives consciously to fulfill Wagner's demands for good conductorship and he often meets them.

It is remarkable how Rothwell has welded together into a homogeneous whole the members of the Philharmonic Orchestra in less than a fortnight's rehearsals. It is equally extraordinary how he has increased, what one might term the versatility and ease with which this new orchestral body functions. With more than another week of rehearsal left for "brushing up," musical Los Angeles may well expect a surprise Friday afternoon or Saturday night.

To say anything definite about the tonal character of the orchestra, judging from rehearsals only and at this time would be unfair. Yet, a hint at the ten double-basses and eight violincelli may convey an idea of the richness of tone.

One can hardly sum up a musical director justly from rehearsals. But we will find many tests for his musicianship. And Rothwell is delightful to observe while rehearsing. And truly, the men enjoy him and enjoy themselves playing under him. It is during a rehearsal that "you will find out about his key-note." He is minute and has the big vision. He is patient with the men, yet can drive them passionately building up a titanic climax as in "Les Preludes." He has got a sense of humor and his sarcasm is telling. Also he can be blunt as he can be generous. He keeps his temper and that of the ensemble thereby. How does he do it? Because he knows what he can do. The men knew it too, very soon. And he does it. "And when he gets it, it sounds great," said one of the players to your scribe. Therefore, one might say, Walter Henry Rothwell is a musical autocrat, or rather he possesses that tenacity of the artist, which, if paired with a high standard of ideals and technic, is the source of great artistic achievement. Like a true leader (for that is the meaning of the word conductor, to lead, to draw out) he obviously has a very definite conception regarding style of playing as well as of interpretation. He is not the small calibe "autocrat" of the "tin god" kind who would not take violinist's views of bowing, for instance. But Rothwell has the vision and the powerful gift to impress it upon his executants. And to repeat it, "when he gets it, it sounds great."

When Rothwell's name was mentioned as possible director of the orchestra some far-fetched objection was raised, that his operatic experience might handicap him as a symphony conductor, which fear is quite unfounded. For Rothwell is dramatic in the use of his orchestral means, but not theatrical. I wish to refrain from saying anything about his manner of "beckoning to the orchestra" because he conducts his rehearsals like a wise man, sitting. Perhaps he attained this good habit from his opera days when it meant to sit tight and pilot temperamental divas, wayward choruses and novel-reading musicians through the shoals of the musical drama. This much I may say, he is sparing in his gestures, which do not call for any bodily exertions. He is brisk, concise as a conductor.

It is difficult to describe a conductor from his mode of conducting rehearsals, though if you can observe him at work more opportunity comes to hand to truly recognize his abilities and purposes. I repeat it, it is difficult and add that it is only fair to the artist and the reader with the tacit understanding of conditions to remember that these lines are merely snap-shots, to be followed by "close-ups" as the season goes on. And "close-ups" are bound to reveal more and are "two-edged."

"Rothwell seems to speak a language of his own," remarked one of his observers, referring to his ability of impressing the players with his wishes. His remarks are terse, telling, packed with will power. It is not often that he has to chant a phrase to demonstrate his correction. If so, he prefers to "ta ta" it and accentuates with his right foot.

Speaking about his gift to express much in a few words, quickly, during an interruption an instance may be cited. The opening passage in "Les Preludes" after the two pizzicato notes lacked a certain evenness of tone while being restrained. To get the proper blending of sound he simply advised "the gentlemen who play a light instrument, like the violin, to mentally play a little louder than the markings demanded and vice versa the gentlemen who played heavier instruments, like 'cello or bass, would mentally press the thick strings

of their instruments less hard," with the result that it sounded mystic, veiled and yet full in volume.

Our new conductor has his own code of musical manners which are essential for the last touches of refinement during a performance. In one part of "Les Preludes" also the second violins (if I am correct) several times have pauses of three bars each. Some of the men took down their instruments, of which Mr. Rothwell did not approve. It took away from the poised and peaceful expressiveness of the atmosphere prevailing while there was the tendency towards an uneven, less blended attack after the pause was over. The violins remained in position and the "spell" remained unbroken while their recitative flowed smoothly.

The proper blending of orchestral colors obviously is one of the chief aims of our new conductor and he progresses well to accomplish it with his new orchestra. He makes this possible through his insistence on the evenness of tone, whether piano or forte. It will be remembered that Wagner lays great stress on this. Over and over again Rothwell emphasizes to his men that tonal adjustment is one of the secrets of orchestral musicianship and artistry. Even the lightest deviations from absolute conformity of pitch to which some of the transposing instruments are liable to be subject owing to the temperature, are not passed over in the rehearsal. He notices a "defaulter" quickly and is kindly about it. It is no disgrace to make a mistake, and it is well to write in a "Notabene," but if the same man makes the mistake again, then it is a "disgrace." And he says so in a good-natured manner. Thus, the rehearsals are more like a comradely "getting together" than anything else, and that is why the members heed the wishes of their musical pater familias.

If it were but possible to admit the public to some of the rehearsals it would aid them to appreciate quicker and fully the actual greatness and potentialities of the gift W. A. Clark, Jr., has bestowed upon us. Our entire artistic outlook on life will grow as a result of these highly artistic orchestral events. With artistic ideals as supreme law for these concerts the noblest ambitions of individual artists will receive a new incentive, the taste of the public in music as well as in other arts or crafts will become refined. In short, the Philharmonic Orchestra of Los Angeles will have an earlier, more powerful influence on the changing of our "city haphazard" to the "city beautiful" we are hoping for (and sometimes working for), than draws on the members of certain Boards and Commissions.

The orchestral "feature" of the second concert will be Beethoven's "Fifth." Rehearsals for this work and Mozart's Overture to "Marriage of Figaro," Berlioz' "Rasoczy March," and Tchaikowsky's "Capriccio Italien," to be played in the same concert, have begun.

The soloist for the preceding Popular Concert is a local artist, Mrs. Marie B. Tiffany, soprano, who will be heard with the orchestra and in a group of songs. The program for this concert includes: The Prelude to the third act of "Lohengrin" by Wagner, "Pomp and Circumstance" by Elgar, Ballet Suite from "Le Cid" by Massenet, Adagio from Tchaikowsky's "Symphony Pathétique," and "Adagio Cantabile for Strings" from one of the same composer's quartets, and Weber's "Oberon" overture.

Formal announcement has been made of the officers and directors of the Philharmonic Orchestra: President, W. A. Clark, Jr.; Vice President, Mrs. Michael J. Connell; Secretary, Miss Rene Macdonald, Assistant Secretary, Mrs. Caroline Smith; Board of Directors, Dr. Walter Jarvis Barrow, Mr. B. R. Baumgardt, Mr. L. E. Behymer, Mr. Edwin H. Clark, Mr. W. A. Clark, Jr., Mr. Michael J. Connell, Mrs. Eugene O. McLaughlin, Mrs. Leona Montgomery, Mr. Henry O'Melveny, Mrs. Robert L. Rogers and Mr. J. F. Sartori.

The Los Angeles Symphony Orchestra will begin rehearsals next Tuesday. The program for the first concert includes the first Symphony by Tchaikowsky, "Fireworks," by Igor Stravinsky, an "Overture" by Rosetter Gleason Cole, "Poems," by Chausson and the Mozart Violin Concerto in E flat. Alexander Saslavsky, the concert master, will be the soloist for the first concert. Josef Desider Vecsy, who has appeared several times with the Los Angeles Symphony during the last two seasons, will be soloist in December. No announcement has been made which piano work he will render. Mr. Saslavsky is planning eight violin recitals during this season as part of the musical work he expects to do, aside from his activities under Tandler. Mr. Saslavsky has formed a chamber music organization to be known as the Saslavsky Chamber Music Society, with May McDonald Hope as pianist and Axel Simonsen as 'cellist.

The McDonald Hope-Rosenfeld-Alter Trio postponed the first recital programmed for last Thursday. The postponement is obviously due to Miss Hope's joining the Saslavsky ensemble.

Mrs. Estelle Heardt Dreyfus, contralto, gained many friends among the Los Angeles High School students before whom she sang Russian, American and Spanish songs recently.

Amon Dorsey Cain, baritone, accompanied by Mrs. Cain, has made preparations for a series of programs to be given in Symphony Hall.



## HAMMER MUSIC SOCIETY TO OPEN SEASON

Players Club Theatre, Bush Street near Gough, to Present Brilliant Scene Next Tuesday Evening at First of Chamber Music Concerts

Gradually one after another of the big musical events of the season are being officially opened and as usual close upon the heels of the beginning of the symphony season comes the annual series of chamber music concerts so delightfully presented by the Chamber Music Society of San Francisco. This year Elias M. Hecht, founder, and Mrs. Jessica Colbert, manager, have announced an innovation. Instead of the regular six concerts, there will be a series of six concerts and six popular events. The first of the regular concerts will be given at the beautiful and cozy new Players' Club Theatre, on Bush street near Gough, next Tuesday evening. It is gratifying to record that the entire series of six regular concerts has been practically sold out and by the evening of the opening of the season admission will be impossible to gain as there will be no single tickets disposed of.

The program for this opening event consists of: Quartet in G minor, No. 30 (Haydn), Pieces en Concert (Rameau), Quartet in D minor (Schubert). The personnel of the Chamber Music Society of San Francisco includes: Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, cello; Elias Hecht, flute; Gylva Ormay, piano. Louis Persinger is the director. Season tickets for the popular, as well as the regular series, may be obtained from Jessica Colbert, manager, 619 Hearst Building, or at the San Francisco Symphony Office, 457 Phelan Building. But, as already intimated, there is a possibility that by the time this paper reaches our readers all tickets for the regular series will have been disposed of.

There is really not much to be added at this time except to express gratification over the fact that San Francisco is so generously recognizing the merit of this splendid organization that has already gained national recognition. That the present series of regular and popular concerts will still further establish the fame of this exceptional ensemble institution will not be questioned by anyone familiar with its past artistic triumphs. Therefore the opening of the chamber music season at the Players' Club Theatre next Tuesday evening, October 28th, will be looked forward to with eager anticipation by several hundred serious music lovers.

## INSTITUTE OF MUSIC'S SECOND RECITAL

The second Faculty Recital of the Institute of Music of San Francisco took place on October 24th, at 8:15 p. m., in Sorois Hall. The following program was presented by Harry Van Dyke, pianist, John Whitcomb Nash, basso, and George Edwards, pianist-composer. Eugen D'Albert, Allemande, Gavotte and Musette, Richard Strauss, Rerey, Rachmaninoff, Polichinelle; Jean Baptiste Lully, Sombre Woods, J. S. Bach, Aria, Bring Back My Gracious Master, Tschalkowsky, Pilgrim's Song; Brahms, Rhapsody in G minor, Edward MacDowell, Etude in D major, Wagner-Brassins, Magic Fire; George Edwards, A Dream of Wild Bees, (first time in San Francisco).

This was Mr. Van Dyke's first appearance in San Francisco as soloist, and for this reason alone, the recital was the occasion for more than passing interest. He had chosen a program that demands versatility and musicianship as well as great technical efficiency. Mr. Van Dyke was formerly instructor in the Des Moines Musical College. He received his final training under the celebrated pianist August Spanuth in Berlin. Mr. Nash is not unknown in musical circles of the city. He has recently returned from France, where he was in charge of the theatrical productions of the Seventy-ninth Division of the A. E. F.

Perhaps the greatest interest of the program attached to Mr. Edwards' "A Dream of Wild Bees" which was given its first performance in San Francisco. This composition is in reality a symphonic poem adapted to the prose-poem by Oliver Schreiner. It is not to be confused with compositions of a somewhat like nature wherein the music is purely incidental to the verse. Though the setting is absolutely unrestricted in style and form, there has been a definite dynamic and rhythmic regard made for each word of the lyric. Yet this has been so skillfully done and altogether with such technical fluency that no restraint is felt. There are no pauses where the reader recites alone. Synchronization is effected throughout by the rhythmic valuation of each spoken word. The work has received the most favorable criticism in every part of the country. Mr. Edwards and Mr. Nash presented the composition.

The third Faculty Recital of the Institute of Music will be given on November 28th, in Sorois Hall.

## BELGIAN KING VISITS ORPHEUM

In spite of the fact that the King and Queen of Belgium only spent thirteen hours in San Francisco, they found time to visit the Orpheum. The management ascertaining that they were in the neighborhood extended an invitation to the Royal visitors which they immediately responded to in person. They arrived at 10:30 and their entrance was greeted by the Belgian National Anthem, played by the Orpheum Orchestra, an enthusiastic recognition on the part of the audience. The King was particularly interested in the performance and despite the warning of his staff that the boat to take him across the bay was scheduled to start at eleven o'clock, persisted in remaining till the motion pictures which closed the show were finished. Their Majesties expressed themselves as highly pleased with what they had seen of the performance and regretted that they had not been fortunate to see all of it.

## SAN CARLO OPERA COMPANY OPENS TOUR

Begins Season at Quebec, Canada, and is Meeting With Brilliant Success Throughout the Canadian Territory—Marcella Craft in Cast

The San Carlo Grand Opera Company, of which Fortune Gallo is the able impresario, opened the season 1919-1920 in Quebec, Canada, on Monday evening September 29th with brilliant success. Ever since its beginning of this tour the company has been rewarded with crowded houses and enthusiastic welcomes wherever it has appeared and from all accounts it would seem as if the present personnel of the company surpassed even last year's in musical importance. The bright particular star seems to be Marcella Craft, a distinguished operatic soprano, than whom there is no abler artist on the stage. Miss Craft will be with the company when it comes to the Curran Theatre next February.

The following interesting article appeared in the most recent number of the Musical Advance of New York:

The ability amounting to genius of Fortune Gallo, impresario, whom His Majesty the King of Italy recently most appropriately decorated, will again be forcibly and delightfully demonstrated this season. The partial route-sheet of the San Carlo Grand Opera Company has just been announced as follows, subject of course to such changes as developments may necessitate: Quebec, Canada, September 29,—October 4, Auditorium Theatre; Montreal, Canada, October 6-18, His Majesty's Theatre; Ottawa, Canada, October 24-25, Russell Theatre; Hamilton, Canada, October 22-23, Grand Opera House; London, Canada, October 24-25, Grand Opera House; Detroit, Michigan, October 27, November 1, Schubert-Detroit Theatre; Pittsburgh, Penn., November 3-8, Pitt Theatre; Canton, Ohio, November 10-11, Auditorium Theatre; Newcastle, Penn., November 12, Opera House; Youngstown, Ohio, November 13-15, Park Theatre; Syracuse, New York, November 17-19, Weiting Opera House; Rome, New York, November 20; Auburn, New York, November 21-22, Auditorium; Rochester, New York, November 24-29, Lyceum Theatre. Beautiful and suitable costumes, and superb scenery will again characterize all the performances, while excellent orchestra and chorus and singers of international reputation, including Marcella Craft; Haru Onuki, the Japanese prima donna; Leon Rothier and Manuel Salazar, will contribute their important parts toward making the entire tour a triumph artistically as well as financially. Among Chevalier Gallo's recent successes were a one week's engagement filled by the brilliant Gallo English Opera Company at the Schubert Theatre, New York, in September, while the gala and mammoth open air presentation of Verdi's Aida at Sheephead Bay, Long Island, in August, when the associate director was Comm. Andres De Seguro, has rightly been recorded as one of the greatest grand opera events in the history of the world. The Gallo English Opera Company is also touring and has just appeared at Washington with distinction.

## THE SASLAVSKY CONCERT SERIES

Miss Ethel Shorb announces the Saslavsky Series of eight concerts of chamber music to be given at Sorois Club Hall on Tuesday morning at 11 o'clock on November 4th, December 9th, January 20th, February 10th, March 9th, April 6th, May 4th, and May 18th. The artists who will participate in these events include: Alexander Saslavsky, violin; Otto King, cello; Ada Clement, piano, and Marie Sloss, piano. Trios and sonatas by old the modern composers will be performed at these concerts. The subscription for the eight concerts will be \$10.00, single admission will be \$1.50. For information and subscription address Miss Ethel Shorb, 3914 Clay street, San Francisco.

Although Mr. Saslavsky will be concert master for the Los Angeles Symphony Orchestra he has been induced not to entirely give up his San Francisco activities. And surely those who have learned to admire this excellent musician's artistry will be delighted to hear that he has given in to the requests of his numerous friends. Mr. Saslavsky will also continue his affiliation with the splendid Community Music School. Mr. Saslavsky's associate artists are also among the foremost musicians of this city. Mr. King presides over the second cello desk in the San Francisco Symphony Orchestra and is an artist of great distinction. Miss Clement is so well known as a brilliant pianist and thorough musician that detailed mention at this time would be superfluous. Suffice it to say that she is an exemplary interpreter of sonatas and other ensemble music.

Miss Marie Sloss, the other artist, is also a pianist of superior merit. During the summer just passed she played with Mr. Saslavsky in Denver, Colorado Springs and Boulder, Colorado, in a series of extraordinarily successful ensemble concerts. In San Francisco Miss Sloss has been heard repeatedly both as soloist with symphony orchestras, as virtuoso and as ensemble player. Her finished art has always appealed to the serious music lovers and her fine technic and splendid executive ability have endeared her to everyone fond of genuine music. We believe that these eight concerts, known as the Saslavsky Series, will be worthy of hearty patronage.

## MUNICIPAL ORGAN RECITAL

For his Sunday evening organ recital at the Exposition Auditorium an Italian program is offered by Edwin H. Lemare, as follows: Toccata in E flat (Capocci), Musette (Bossi), Minuet in A (Boccherini), "Quis est Homo" from Stabat Mater (Rossini), William Tell Overture (Rossini).

The vocal soloist, Mme. Sylvia P. Maracci, dramatic soprano, will sing "Vissi d'Arte" from Puccini's La Tosca, Amy Woodforde's "Till I Wake," and "A Song of India," by Rimsky-Korsakoff. She will be accompanied on the piano by Mme. Natalie Serantoni.

## ARTHUR FARWELL CONTINUES GOOD WORK

Establishes Excellent Chorus in Santa Barbara and Proposes to Spread the Community Singing Movement Throughout the State

Those of us who admire the splendid work of Arthur Farwell in behalf of community singing will hear with pleasure of his brilliant success in various parts of this State. His most recent efforts have been concentrated in the organization of a substantial community chorus in Santa Barbara, which community has given Mr. Farwell its whole-hearted support and assistance. A recreation center has been established in that thriving city which meets on Monday nights, and such splendid progress has been made that a big concert has been planned for Christmas week. This brilliant success in Santa Barbara will form a nucleus for other community chorus concerts in California, and Mr. Farwell with a perseverance and enthusiasm that is bound to bring results, is working heartily toward the attainment of his fondest aspirations.

This community chorus movement is indeed a big thing. It brings the people together. It encourages musical organization. Among the most enthusiastic sponsors in Santa Barbara of this worthy cause, is Mrs. Frances Linn, city librarian, who is also the secretary of the community chorus and whom Mr. Farwell values highly. But there is no personality in the work. Everyone works for one common good. Judging from the splendid beginning Santa Barbara expects to have a chorus of eight hundred, several hundred having joined in a comparatively brief period. One of the greatest benefits to be derived from this movement is the increased interest of men in music, and the natural liking for the art which community singing engenders among men and women alike. We wish Mr. Farwell all possible good fortune and success in his worthy cause.

## MURPHY AND ALCOCK IN RECITAL TOMORROW

At the Columbia Theatre tomorrow afternoon, beginning at 2:30 (legal time) that is the time as changed at two o'clock tomorrow morning, Lambert Murphy, America's foremost tenor and one of the world's finest singers in any branch of music in which his art is tested, whether it be opera, oratorio or concert, and Merle Alcock, the lovely contralto, whose musical setting to the well remembered Margaret Anglin Greek plays in the Greek Theatre at Berkeley a few years ago, was quite the feature of those notable productions, will join their talents in what promises to be one of the most enjoyable programs of song ever given in this city. Both of these splendid artists have vocal attainments that particularly adapt them to joint concert appearances. Both voices are of that rich, round, velvety quality that bring forth the sweetest tones and purest phases of the art of singing.

Their diction is of equal clarity and the works that they will render in unison will bring out the finest qualities of the songs and arias on the program. Their operatic selections, and particularly the lovely duet from "Il Trovatore" will be reminiscent of opera days, while their classical selections will make a direct appeal to those who prefer that class of music, and yet again, there is sufficient of the popular "ballad" numbers to tempt those whose leanings go toward the lighter of the best in music. Charles Albert Baker, the eminent pianist, will preside at the piano for this fine event, which will positively be the only appearance of these artists in this city this season. The full program to be rendered follows:

(a) Over the Steppe (Gretchaninoff), (b) In the Silence of Night (Rachmaninoff), (c) Abade from Le Roi D'ys (Lalo), (d) Aria: "Voi Griselidis" from Griselidis (Massenet), Lambert Murphy; (a) She Never Told Her Love (Haydn), (b) Le Temps des Lilas (Chausson), (c) Dolls Cradle Songs (Moussorgsky), (d) "O don Fatale" from Don Carlos (Verdi), Merle Alcock; Duets—(a) Tuscan Folk Song (Cariccioli), (b) Passage Birds Farewell (Hildach), (c) Arising of Water (Campbell-Tipton), (b) I Hear a Thrush at Eve (Cadman), (c) When the Roses Bloom (Reichardt), (d) Christ in Flanders (Ward-Stephens), Lambert Murphy; (a) The Moon Drops Low (Cadman), (b) The Nightingale (Kentucky Lonesome Tunes), (c) The Old Maid's Song, (d) Gentle Annie, (e) (Arr. by Brockway) (Loud), Merle Alcock; Duets—Home to Our Mountains from Il Trovatore (Verdi).

Tickets can be secured at Sherman, Clay & Co., or the Columbia today or at the Columbia box office tomorrow. The concert is under the management of Selby C. Oppenheimer.

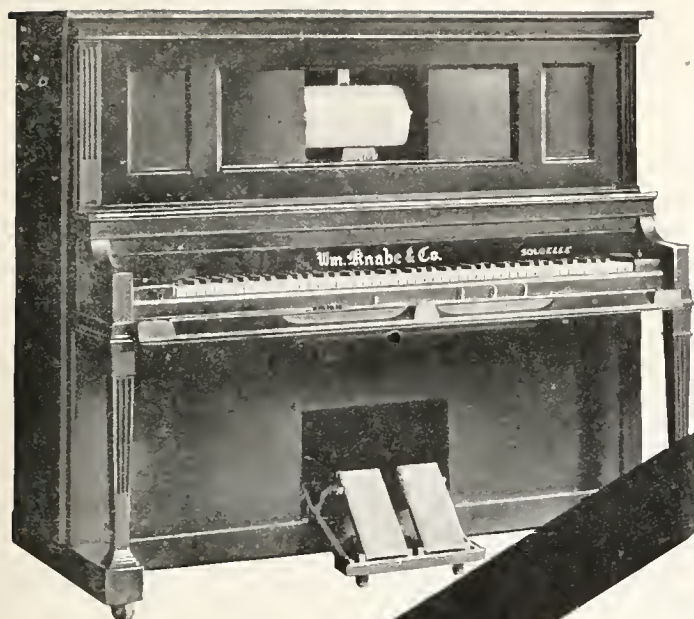
## MURPHY-ALCOCK OPEN OAKLAND SEASON

Miss Z. W. Potter, concert manager of Oakland, announces that a full house will greet Lambert Murphy and Merle Alcock on Friday evening, October 31st, upon the occasion of the opening of the fifth season of the Artists Concerts Series held in the Auditorium Opera House. Season ticket holders who take advantage of the half price admission tickets from year to year make up the audiences for the most part, while the sale of seats for single admissions usually results in the "sold out" house.

Helen Stanley, the Minneapolis Symphony, Sophie Braslau and Alfred Cortot, with Jacques Thiaud, make up the remainder of the Oakland series for the present season. Aside from this splendid list of attractions Miss Potter is also giving the east bay music lovers an opportunity to hear John Philip Sousa in two performances, the Duncan Dancers with George Copeland, Stracciari, Schumann-Heink and John Hand, new American tenor.

Tickets for any of these concerts may be secured at Sherman, Clay & Co., Oakland.





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Alfred Gruenfeld  
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Jan Kubelik  
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Arthur Nevin  
Albert Niemann  
Lillian Nordica  
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Emma Scalchi  
Xavier Scharwenka  
Anton Seidl  
Mme. Seidl-Kraus  
Arrigo Serato  
Arthur Spalding  
Bernard Stavenhagen  
Constantin Sternberg  
Max Strakosch  
Emma Trentini  
P. Tchaikowsky  
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### NEW YORK LETTER

(Continued from Page 1, Column 4)

members at the Ritz on Sunday afternoons. There will be five of these, on the following dates: November 9, December 7, January 11, February and March 14. The opening concert will be under the direction of Artur Bodanzky, who has conducted many concerts of the society in the past, and will enlist the services of an orchestra and a small chorus of women's voices from the Metropolitan Opera. The Brahms Four Songs for Women's Voices will be given, and of especial interest is a Notturmo for four small orchestras by Mozart. The December concert will consist of a piano recital of classical music by Guiomar Novaes. In January the program will be of American composition, played by the Letz Quartet and Harold Bauer.

"Apple Blossoms," an operetta in a prologue and two acts, with music by Fritz Kreisler and Victor Jacobi, and libretto by William Le Baron, was presented by Charles Dillingham at the Globe Theatre on Tuesday night after a preliminary "try-out" on the West. Notwithstanding Mr. Kreisler's known abilities as a violin virtuoso and composer of serious music, some of his friends feared he might fail in the field of light opera. He upset all traditions by making a success of his very first fling at light music. The story is based upon "Un Mariage sous Louis XV," by Dumas. To John Charles Thomas, the baritone, and Wilda Bennett, soprano, were allotted serious singing. Many of Mr. Kreisler's colleagues turned out to hear his first effort in a new field. Sergi Rachmaninoff, Ossip Gabrilowitch, Edward Ziegler, Josef Strausky, Alexander Lambert and Franz Kneisel were some of those who applauded the new tunes. Mr. Kreisler's contributions to the score were distinguished chiefly by their strong Viennese characteristics. Mr. Jacobi was equally important, however, in assuring the popularity of the score. His numbers were full of spirit and as tuneful as any that have been heard here. There were calls for the two composers after the second act, and both were loudly applauded on their appearance.

This season the Philharmonic Society will adopt the scheme, successfully tried out at the final pair of concerts last season, of offering different programs on Thursday evenings and Friday afternoons. The practice of giving concerts in "pairs," common to the Philharmonic and the majority of symphonic organizations, implied that the program of the first concert would be repeated at the second. The new Philharmonic scheme will endeavor to change this custom by giving separate Thursday and Friday programs, as far as possible, even in the case of the assisting artists, nearly all of whom will play different concertos or sing different selections at the two performances. This innovation will not affect the programs of the Philharmonic Sunday concerts, which form a separate series, with programs in a more varied and somewhat lighter key.

Henry T. Finck writes in the Evening Post: "Is there a Japanese peril in music? Not at present, even though Mr. Yamada has proved in New York and elsewhere that he is a composer to be reckoned with, while Tamaki-Miura has sung Chio-Chio-Sau as beautifully and as emotionally as our own Geraldine Farrar. But the future—who can tell? What Japanese Burbanks do with morning glories, European and American composers

do with musical blossoms, expanding, developing, coloring and varying them with subtle art in endless ways. And that is why, some day, when the Japanese begin to morning-glorify their music, there may be a real Japanese peril to our musicians. In the meantime, it is well for us occasionally to look at the Mikado's subjects from other than military and commercial points of view. In the subtle arts of refined enjoyment they are centuries ahead of us."

Musical plays continued at the theatres are as follows: Shubert Gaities, at the Winter Garden; Hello, Alexander, at the Forty-fourth Street; Greenwich Village Follies, at the Nora Bayes; Oh, What a Girl, at the Central; Apple Blossoms, at the Globe; See-Saw, at the Cohan; Roly Boly Eyes, at the Knickerbocker Theatre; Ziegfeld Follies, at the New Amsterdam; Hitchy-Koo, at the Lib-

erty, and The Royal Vagabond, at the Cohan & Harris. McIntyre and Heath have made a success in returning to the musical extravaganza brand of entertainment, "Hello, Alexander" at the Forty-fourth Street Theatre. Edgar Smith and Emily Young wrote the libretto and Jean Schwartz composed the music, much of which is sure to find its place on the "discs" and the hurdy-gurdys. The company embraces many musical comedy favorites, Sophie Tucker, Jack Cagwin, Boyle and Brazil, Vivian Holt, Lillian Rosedale and little Rosie Quin. Alfred Bryan wrote the lyrics.



**LAMBERT MURPHY**  
America's popular tenor, who will appear in joint recital with Merle Alcock at the Columbia, to-morrow (Sunday) afternoon, and in Oakland, Friday evening, October 31

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Mme. Galli-Curci made her first appearance here this season at the Metropolitan Opera House last Sunday afternoon for the benefit of the Italian war relief fund. She sang Ah, non credea, picturing the mad joy of Lucia, sang of Robin Adair, Home, Sweet Home, and other memorable pieces, scoring, as usual, with the Shadow Song from Dinorah. Robert Underwood Johnson presented the prima donna with a medal, and told her what good she had done for her country. Mme. Galli-Curci was in good voice.

When they paged Sir Henry Heyman in the corridors of the big Commodore Hotel last week, as his many old friends began to arrive, it was the "dean of San Francisco violinists" who responded with cheerful smile and hearty handshake. Sir Henry is enjoying him-

self while making new acquaintances and renewing old friendships among distinguished artists. He expects to visit several of the big Eastern cities. He could spend a month in New York alone, if he had the time, and hear something worth while every day. I hope when he returns to San Francisco the editor of the Review will induce him to write some of his impressions of the Eastern musical field as viewed by a newly-arrived Californian.

### GREAT NEW SHOW AT ORPHEUM

The Orpheum will present another great new show next week. Saraoff, who excels as violinist and comedian, and who won fame in such plays as "When Dreams Come True," "All Over Town," "The Passing Show of 1916" and "The Whirl of the World," will appear in a



**MERLE ALCOCK**  
Contralto, who will appear in joint recital with the tenor, Lambert Murphy, at the Columbia, to-morrow (Sunday) afternoon, and in Oakland, Friday evening, October 31

musical comedietta by Herman Timeberg, in which he will have the assistance of Billy Abbott, an English comedian of the Cockney type, and the Five Winter Garden Violin Girls, a group of violinists who have individually distinguished themselves. The act is one of the most delightful in vaudeville and created a perfect furore in the East.

Harry and Emma Sharrock will appear in a comedy skit called "Behind the Grand Stand," which is really an excuse for the most extraordinary display of mind reading ever witnessed in public. Bryan Lee and Mary Cranston will contribute a musical comedietta by William B. Friedlander called "A Britanny Romance" which is an episode of the war, not as it is waged at the front, but away behind the lines. Mr. Friedlander is at his best in the writing of this charming little vehicle for Mr. Lee and Miss Cranston, who thoroughly exhaust the splendid opportunities afforded them and provide delightful entertainment.

"Color Gems" is a posing act in which two men and four women will present what they call "A Study in Color, Light and Form." It introduces a series of beautiful and picturesque subjects.

William Ebs will demonstrate that there is still something new under the sun. He is a remarkable ventriloquist and the possessor of a remarkable puppet.

The Kanazawa Boys, a trio of Japanese who are supreme as Risley artists, also include among their number a genuine novelty in the shape of a Japanese comedian.

Carl Emmy will introduce one of the

prettiest acts in vaudeville in which half a score of lively little terriers are the performers. These ten little dogs exhibit a marvelous skill in the performance of acrobatic feats. There is also a comedy portion to the act in which a cute little canine ludicrously impersonates a clown.

Albertina Rasch and her Company of Dancers will vary their program.

James J. Morton has been retained as an added attraction and will continue to wittily comment on the different acts on the program.

### FANCHON-MARCO AT CURRAN

Announced for presentation at the Curran Theatre next Sunday night, October 26th, is the new edition de luxe of the famous Fanchon-Marco Revue, Let's Go! by special arrangement with Ackerman, Harris and Brown. Let's Go! was conceived for entertaining purposes only, and it is an ideal concoction of the Revue type, making no claims to a consistent plot, but boasting of its ability to give capital diversion to the tired business man and woman.

Heading the lengthy cast, of course, are Fanchon and Marco themselves, the cleverest modern dancers and terpsichorean specialists in the country. Chief fun-maker is Harry Hines, a comedian with a manner all his own, who scored in vaudeville. His black-face antics in Let's Go! will prove a riot.

Nelson and Chain are a pair of funny men with a reputation for creating chuckles that is hard to duplicate. They will introduce novel specialties throughout the performances. Madame Donald Ayer is a famous prima donna who sang leading roles with the Boston Opera Company for several years, and whose vaudeville tour was a triumph. Dave Lerner is an actor and vocalist whose work is equally familiar to musical comedy followers and patrons of vaudeville.

Eileen Miller is quite the cutest little maid that ever tripped down a runway, followed by thirty alluring damsels. And then there will be Mary Lewis, Mildred and Mayo, Phil Harris, "Three boys and a girl," and a host of others, with the "thirty most beautiful girls in the world" as a most distinctive and fascinating feature.

### ALCAZAR THEATRE

One of the most successful farces of the past decade, "Stop Thief," which, after a long season in New York, toured the country for many months, is to be the offering of the versatile Alcazar Players next week.

There is scarcely a moment in "Stop Thief" that the merriment is not at its height. The plot revolves around a clever thief who enters a fashionable home, and through his deftness, manages to accumulate a great deal of loot. The circumstances are such that the various guests each suspect that the other is a kleptomaniac and the fun which results may easily be imagined. A "boob" detective who is worked into the scheme of the story heightens the suspense and accelerates the humorous complications.

"Stop Thief" will serve as an admirable vehicle for the abilities of Walter P. Richardson and Belle Bennett in the leading roles. It will also afford Thomas Chatterton, Henry Shumer, Vaughan Morgan, Jean Oliver, Rafael Brunetto and other members of the cast wide scope for their individual talents than they have had in a long time. A long cast is necessary and additional players will have to be engaged for the production.

Alcazar patrons can prepare themselves for a laugh feast next week.

"A Regular Feller," the automobile, speedbreaking comedy, is the current attraction and it is a veritable fun riot.



# By Special Request

Upon the telegraphic request of several distinguished artists and managers, who were unable to forward their advertising copy on time, we agreed to delay publication of the *Musical Review's* Nineteenth Anniversary Edition for ONE WEEK. If you have not yet reserved your space, you have today, Monday and Tuesday to join the ranks of the distinguished musicians and managers represented in this handsome fifty-two page volume. The Annual will positively appear NEXT

## Saturday, November 1st, 1919

There is still time to reserve space in this richly illustrated, handsomely compiled, invaluable source of information commemorating California's most brilliant season of 1919-1920. You cannot afford to be missing in this issue. It means prestige, success, fulfilled aspirations, invaluable publicity. You will be in excellent company. A more dignified mode of publicity does not exist. If you ignore our invitation you will regret your skepticism when you see the edition

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## OND HERTZ SUNDAY SYMPHONY CONCERT

The admirable program played by the San Francisco Symphony Orchestra on Friday afternoon last, will be repeated on Friday afternoon, October 26th, in the Curran Theatre, under the direction of Alfred Hertz, as the regular repeat concert of the second pair of symphonies. Prices will be popular.

None of the numbers programmed had been offered previously under the Hertz baton, and one number, Ferruccio Busoni's Symphonic Suite, Opus. 25, was not only new to San Francisco, but musical records do not show that any orchestral work by the great Italian pianist-composer has had previous performance in this city. This symphonic suite is a most interesting work, classic in form and very melodic, in contradistinction to the very modern character of Busoni's later work. It is in five movements: Prelude, Gavotte, Gigue, Slow Intermezzo and Alla breve (Allegro fugato).

The most important work to be offered will, as on Friday, be Cesar Franck's greatest work, his Symphony in D minor, a rarely beautiful lyric work filled with noble sentimental and emotional qualities. It is in three movements: Lento—Allegro non troppo, Allegretto and Allegro non Troppo.

The remaining offering—and the first, as regards program order—will be the exuberant overture to Mozart's immortal opera, "The Magic Flute," not only this composer's final opera, but the last music of any importance that he wrote.

Conductor Hertz announces another characteristic budget of light masterpieces for the second concert of the "pop" series, to be played by the complete San Francisco Symphony Orchestra in the Curran Theatre, on Sunday afternoon, November 2nd. The Andante Cantabile from Tchaikowsky's Fifth Symphony will be the movement from a standard symphony included on a program which is certain to appeal to all musical tastes.

Following is the complete list of numbers: Overture, Midsummer Night's Dream (Mendelssohn), Andante Cantabile from Symphony No. 5 (Tchaikowsky), Carmen Suite (Bizet), Rhapsody No. 2 (Liszt), Minuet (Beethoven), Humoreske (Dvorak-Stock), Ride of the Valkyries (Wagner).

Scores were literally turned away at the first "pop" concert, and the coming event will unquestionably see a repetition of this condition. Those anticipating attendance, are urged to make immediate ticket reservations at the symphony box office, in Sherman, Clay & Co.'s, to avoid disappointment.

Following a custom established in the East, where prominent symphony organizations give support and assistance to chamber music societies of standing, the Musical Association of San Francisco, sustaining body of the San Francisco Symphony Orchestra, is this year endorsing and sponsoring the activities of the Chamber Music Society of San Francisco, whose season opens on October 28th.

## DR. LOUIS LISSER PASSES AWAY

For Years One of the Leading California Pedagogues and Head of Mills College Music Department—  
Death Comes After Long Illness

Although Dr. Louis Lisser had been ailing during the last few years his death, which was recorded in the daily papers about the middle of last week, proved a considerable shock to the many musicians and music loving people who admired in the deceased one of the ablest and most conscientious musical educators in the far West. Dr. Lisser possibly enjoyed one of the brightest and most successful musical careers among the well known educators of California. For many years he occupied one of the leading positions as piano pedagogue in San Francisco, and the present excellent character of the music department at Mills College owes a great deal to the splendid pioneer work of this brilliant musician. That the authorities of Mills College recognized the value of Dr. Lisser's remarkable foundational work may be gathered from the fact that the largest auditorium at this famous Women's College is named Lisser Hall.

Dr. Lisser was one of the most active and most energetic musical educators San Francisco has had the good fortune to sustain. He came many years ago from Berlin and settled here, rapidly forging ahead and making a name for himself because of his unusual skill as a teacher, and his strict adherence to thoroughness in his musical education. As head of the music department of Mills College he had an opportunity to employ his splendid faculties as educator, with the result that this department is now enjoying a reputation second to no musical college anywhere, the faculty being maintained upon the sincere and thorough foundation laid by Dr. Lisser. Personally he was a dignified well informed and splendidly equipped pianist and instructor. He had a host of sincere friends and admirers, not the least of whom consisted of able students who owed him a solid and sound educational training. Prior to 1915 Dr. Lisser entered upon a tour around the world, and it is possibly owing to the unaccustomed period of inactivity—that is the inactivity occasioned by his sudden change in his mode of life, which was always centered in his work—that brought on a sudden stroke of paralysis while he was preparing to attend a dinner at the Bohemian Club. Ever since that time Dr. Lisser had been ailing, and those of us who always were used to see him move about with springy step and virile energy could not help but feel depressed when noting the difficulty he experienced in moving about.

However, his love for music continued to be uppermost in his mind. For notwithstanding his great handicap he attended the foremost musical events, among which he counted the symphony concerts at which he continued to be a regular visitor. The demise of Dr. Lisser leaves a vacancy in our pedagogical field, inasmuch as instructors of his conscientiousness and un-

comprising sincerity are altogether too rare to have their ranks thinned even by one member. The value of Dr. Lisser as a prominent factor in San Francisco's musical life will be estimated by the numerous efficient artists and musicians he trained according to the highest and noblest principles of the art.

ALFRED METZGER.

## GREAT ATTRACTIONS FOR 1920

With the musical season now well under way, and the public already advised what to expect for the balance of 1919, Manager Selby C. Oppenheimer calls attention to the many remarkable attractions that he will bring here to make the Spring of 1920 memorable. First will come Schumann-Heink, peerless queen of song, greatest of artists and the outstanding vocal figure of the concert stage today. Singing better now than ever in her long and wonderful career, this great artist will give two popular concerts in the Auditorium on the Sunday afternoons of January 4th and 11th. The Cherniavsky brothers, Leo, violinist, Jan, pianist, and Mischel, 'cellist, will give one of their delightful programs in January, and Madame Helen Stanley, the famous soprano of both the Metropolitan and Chicago opera companies, will visit California in that month. February will bring the great Heifetz, the "Attraction de Luxe" of the present season. This sensational young Russian, whose art spells perfection, will appear but twice in Northern California, both concerts taking place at the Exposition Auditorium in this city, and the dates being Sunday afternoons, February 8th and 15th. Yvette Guilbert will return shortly after the Heifetz concerts, and in March music here will be made rich by he visits of Sophie Braslau, contralto of the Metropolitan Opera Company, the greatest French pianist, Alfred Cortot, and the equally greatest French violinist Jacques Thibaud. The Minneapolis Symphony Orchestra's annual visit will bring them to San Francisco and Oakland in early February. In April the ever popular Flonzaley Quartet, and Percy Grainger, the Australian composer-pianist, will be Oppenheimer's features, and the long season will be brought to a wonderful close with Riccardo Stracciari making his first western tour. Stracciari, more and more is recognized everywhere as the wonder voice of the age. In both concert and opera he arouses the wildest enthusiasm.

## JACQUES THIBAUD A GREAT VIRTUOSO

"It is a recognized fact," writes a European admirer of Jacques Thibaud, "that violinists nowadays who boast brilliant technique, are legion. Many add to this merit other merits that have won them success and fame. A few dominate by force of personality and supremacy of art, and it is to this class that Jacques Thibaud belongs."

The French violinist, who has come to America for a tour under Loudon Charlton's management, has won recognition the world over as one of the foremost artists of the day. He began his musical education under the guiding eye of his father, a musician of unusual attainments. As Gounod has said, "the future of a great artist often depends upon his first lessons and the influence of his early surroundings." Ask Thibaud what master contributed most to molding his career, and he unhesitatingly answers "My father." Thibaud was but seven years old when he began his violin lessons under parental guidance. He was only nine when Ysaye heard him play and prophesied the remarkable career that has since materialized. At the age of thirteen Thibaud entered the Conservatory of Paris, winning Honorable Mention in 1899, and the First Prize in 1896.

"The nearest approach to a description of Thibaud's playing," writes the admirer quoted above, "is that his style is generic. Other violinists have been specialists, but Thibaud's main specialty is that he has none. He plays Teutonic music with Gallic spirit, and Gallic music with Teutonic breadth. The best proof of his catholicism is the fact that he made Saint-Saens popular in Berlin, and Bach popular in Paris. In his playing are the technique and elegance of Tchaikowsky and Sarasate, and the breadth of Kreisler and Ysaye. Combined with his superb musicianship is a splendid repose. From Bach to Tchaikowsky, from Corelli to Paganini, Thibaud knows all the by-ways of violin literature. I can foresee a tremendous success for him on his visit to America."

Thibaud has already justified the belief that his tour would prove one of the sensations of the present season. His concerts have delighted thousands who are quite ready to accept the proud boast of France that no greater violinist than this brilliant son of hers has yet been discovered. Thibaud's charm is said to be pronounced—a fact which accounts in large measure for the success with which he is meeting.

## SOUSA, "MOST POPULAR BAND LEADER"

Probably no composer in the world today has a popularity equal to that of Lieut. John Philip Sousa. This is due to two factors—his marches are the recognized criterion in all parts of the civilized world, and his personality has endeared him to the people at large. He has been rightly called the "Pulse of the Nation." March tunes, though rated by some as not the highest form of art, have nevertheless a function peculiarly all their own. Sousa's marches have founded a school and have revolutionized martial music, for they possess merit of distinct individuality as well as supreme architectural qualities. Moreover, they have an additional value inherent in themselves—that of instilling courage into the soldiers and furnishing inspiration that will make them march into battle and face death gladly. Sousa has been able to express in these marches the entire scope of military psychology which no other composer has ever done, consequently every one must instinctively feel only gratitude to and homage for this remarkable man.

In his various concerts in Northern California, which will be given under the management of Selby C. Oppenheimer, Sousa will give a program replete with classic and artistic gems, with many of his famous marches interspersed to arouse and enthuse the most undemonstrative dispositions. Concerts will be given in the Exposition Auditorium, San Francisco, on Friday night, Saturday afternoon and night and Sunday afternoon and night, November 21st, 22d and 23rd, in the Greek Theatre, in Berkeley, on Wednesday afternoon and night, November 20th. Also Sousa and his Band will appear in Chico, San Jose, Sacramento, Fresno and Reno, Nevada.

## DUNCAN DANCERS AND THE SOLDIERS

The Duncan Dancers had the opportunity of dancing for the soldiers in many of the eastern camps during the period of the war. Some of the soldiers, not understanding the Hellenic dances, were rather boisterous at times, but the majority of them, especially officers, were most attentive during the programs.

With characteristic feminine inconsistency, the girls were as much interested in the men who did not like their dancing as they were in the men who did. Never before in all the fourteen years since they began dancing as children, had they encountered an audience where any one would interpolate shrill whistles into the "Iphigenia" or deliberately leave the hall while they were interpreting the Chopin Polonaise.

In an interview at the studio, they expressed their opinions clearly to a newspaper caller.

"Never mind," Anna prophesied, smiling, "those boys will think of us when they get to France. They didn't care much for our 'Marche Lorraine,' but after it gets dinned into their ears, until it becomes as familiar to them over there as 'Over There' is here, they will remember the Duncan Dancers, all right, and they will wish they could see us again. Then they will understand."

Taking up the argument for the defense, Irma explained how the boys like the "Dixie" dance, which had been composed by Anna. It is a lively polka which represents a spiritual attitude toward war. That number was the hit of the program in all the camps.

These wonderful young dancing girls, in joint appearances with the famous pianist, George Copeland, will be Manager Selby C. Oppenheimer's unusual offering for December, when he will present them in two original programs at the Columbia Theatre, on the Sunday afternoons of November 30th, and December 7th.

## HELEN STANLEY TRAVELS FAST

A 200-mile motor trip on which she was compelled to act both as chauffeur and mechanic, did not deter Mme. Helen Stanley from filling a summer engagement in New York City. The prima donna was enjoying an outing at a camp in the Adirondacks when a belated telegram arrived, asking if she would sing the following day at one of the Civic Orchestra Concerts, a series financed by influential New Yorkers. The enterprise was one in which Mme. Stanley and other distinguished artists had taken a special interest. She had offered to appear, and now that she was suddenly called upon she was eager to keep her promise. To do so, however, presented difficulties. There was no one in camp but her woman companion and their guide, the latter an excellent cook, but no chauffeur. The nearest railroad was twenty miles away, and there was no train until the following noon. Mme. Stanley was equal to the emergency. With her companion she set boldly forth, making a third of the trip that night and completing the journey—after two breakdowns which she herself repaired—in time for a rehearsal the following day. In the evening she sang before 3,000 persons.

Although Mme. Helen Stanley is an out-and-out American, the prima donna is so frequently told that her appearance suggests foreign birth that the point has become rather a touchy one with her.

"Why is it?" she demanded of a recent interviewer. "I was born in this country. I had my schooling here, and my name surely has an American sound. Even though I spent many years in Europe singing and studying, I feel very certain that I did not absorb so much foreign atmosphere that my Americanism was driven out. No, I'm American, and proud of it, and I'll thank you to word it just that way!"

The reporter hastened to obey Mme. Stanley's instructions, though he added in his account by way of a last word, that the prima donna's manner had all the vivacity of a French woman, and that her eyes were Irish blue!

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Last Season Miss Alexandre Successfully appeared in a Six Months' Concert Tour including 25 States and 63 Cities and Comprising 125 Concerts.

**A FEW PRESS COMMENTS**

**Birmingham Age**—Mlle. Alexandre sang Debussy's *Beau Soir* with real finish, and her other novelties revealed tone instruction and musicianly vocalization.

**Canton (Ohio) Daily News**—Miss Alexandre, who has a very pleasing mezzo-soprano voice, was one of the most charming artists heard in Canton this season. The freshness and buoyancy put into her selections by her unusual interpretations earned for her well-deserved enthusiasm on the part of the audience. \* \* \* Miss Alexandre's French enunciation and the life with which she sang these numbers was that of a French artist.

**Tulsa (New York) Press**—Miss Alexandre possesses a rich soprano voice, and she was equally at home in the difficult aria numbers and the lighter, daintier French songs. She is an accomplished and experienced singer and her part in the program was an added pleasure.

**Charleston News-Courier**—Miss Alexandre is a young and charming cantatrice, with a fresh, pulsing, musical voice, which she employs with fine discretion. Her voice combines the buoyancy of

youth with the sureness of the artist who has studied carefully. Though painstaking, Miss Alexandre is not mechanical. She sings with naturalness and with agreeable enunciation. In operatic arias and in lieder, she reveals her earnestness of purpose and her desire to be faithful to her singing ideals. Her physical attractions are a distinct asset.

**Baltimore News**—Miss Alexandre has a very high, clear soprano voice which she uses with a great deal of intelligence and skill.

**Akron (Ohio) Press**—Miss Alexandre possesses a voice of marked agility, combined with a pleasing personality that immediately won attention of her audience. Starting with a group of delightful little French airs, she branched out into the classic Italian in her second selection. Her English songs were especially pleasing.

**State Register, Springfield, Ill., May 22**—Miss Alexandre is endowed with a wonderful voice, and gave excellent interpretations of her selections. Her voice showed excellent tone and brilliant artistry.

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Telephone, Sutter 4637

**BERKELEY MUSICAL ASSOCIATION PLANS**

The Berkeley Musical Association announces its first concert of the season 1919-1920 to take place on Tuesday evening, October 28th in the Harmon Gymnasium on the Campuses of the University of California. The artists on this occasion will be Mrs. Merle Alcock, the American contralto, Lambert Murphy, the American tenor, Charles Albert Baker, pianist.

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## RS. ADA JORDAN PRAY RESUMES ACTIVITY

After spending a very pleasant summer vacation Mrs. Ada Jordan Pray has resumed her season's artistic and educational activities in Oroville, California. Her summer activities were most interesting, students and faculty of the Fresno State Normal School seeming to gain inspiration from the beauty of the high Sierras, their sojourn being at Huntington Lake. This was especially true of the classes which were held out of doors under the lofty pine and fir trees with the blue lake glistening in the distance.

Particularly interesting was the final week of festivities for the regular Normal graduates and a picture of Mrs. Pray's Phonographic Methods Course was forwarded to this paper, but could not be reproduced in half tone form as the portrait was too faint. This endeavor to have this picture reproduced delayed publication of this item. Otherwise we would have had this information presented to our readers before this.

This Phonographic Methods Course is of special interest, as it seems the most logical means of taking the world's best music into the rural school. Appreciation must be based upon acquaintanceship, and while the large cities can give the school children certain advantages in hearing artists and ensemble, the country town and rural school suffer hopelessly in this way. The country libraries are beginning to install record libraries which will supply the schools of the country with proper selections of records for educational purposes. In this way the matter of supply will be standardized. If the Normal students can be taught a systematic method of developing the listening power and appreciation on the part of the children, many of the American music problems will be solved.

Is it not a community sense of musical discrimination which is of greatest importance in America as it has been in Europe? We all realize that to be true. Community choruses, school bands, and orchestras are working in this direction, but few of the children are given sufficient opportunity to hear the good things which should form the background of every individual's musical experience. Many schools have introduced the work here referred to, but in so many cases teachers lack both knowledge and appreciation of the possibilities.

Here are a few programs presented by the Sierra Summer School of the Fresno State Normal School at Huntington Lake last summer.

Graduation Vesper Service, Sunday, August 3, 1:30 p. m., Assembly—March, Miss Lydia Almquist; Musical Selections on the Phonograph, Hymn—Lord, Thy Glory (Beethoven), Congregation; Hymn—Evening Prayer (Von Weber), Choir; Invocation, Mr. Clark; Anthem—Come, Holy Spirit (J. B. Dykes), Choir; Hymn—O Worship the King (Haydn), Congregation; Address, Dr. Clark; Hymn—Lead, Kindly Light (J. B. Dykes), Congregation; Closing Prayer, Mr. Clark.

Physical Education Demonstration, Monday, August 4, 8:00 p. m., Assembly, Miss Claire Colestock, Director; Pormal Gymnastics; Folk Dancing: (1) Sehbogar, (2) Slovak, (3) Girls and Boys, (4) Gustaf's Skoal; Singing and Ball Games; Wand Drill; Folk Dancing: (1) Vineyard, (2) Indians, (3) Guralski, (4) Little Man in a Fix, Aesthetic Mazurka.

Graduation Vesper Service, Sunday, August 3, 7:30 Theatre Grove; March, Miss Eldora DeMots; Address, Senator M. B. Harris; Music—Graduation Farewell (A. S. Sullivan), Summer School Chorus; Presentation of Class, W. B. Givens, Dean of Summer School; Presentation of Diplomas, C. L. McLane, President, Fresno State Normal School; Class Song, Graduates—Emabel Benadom, Myrle M. Blazer, Effie Loretta Brown, Retba Lucille Clotfelter, Esther Herschel Harris, Mildred Stanley Hastings, Ingeborg Louise Lindberg, Elizabeth McMew, Harriet Belle Niman, Ruth Marguerite Peterson, Cecelia Edna Smith, Hesse Floaid Smith, Ethel Tibbs, Hortense Vaughan, May A. H. Wyde-Browne; Special—Hazel A. Hannaford, Secondary Physical Education.

## OREGON VIOLINIST SCORES SUCCESS

Miss Elizabeth Levy, a brilliant violinist of Salem, Oregon, recently appeared in a concert and received the following enthusiastic endorsement of her artistry:

The Oregon Statesman, Salem (Ore.), September 23, 1919.—Miss Elizabeth Levy, violinist, has just completed a very successful four day engagement at the State fair. This is the second year she has been featured on the fair program.

Tuesday evening twenty-five of Miss Levy's violin pupils gave ensemble selections in the new auditorium and were roundly applauded for their playing.

Wednesday and Thursday evenings she was heard at the horse show, with Tommasino's Italian band of New York. The wonderful tone and quality of her playing made the selections distinctly audible throughout the immense stadium. Friday evening the capacity audience of the auditorium gave every evidence of being completely captivated. Continued applause called Miss Levy to the platform four times.

The Sunday Oregonian, Portland, Ore., October 5, 1919. Standing out among the important entertainment features of the recent State Fair held in Salem were the evening concerts by Miss Elizabeth Levy, an accomplished violinist of this city. Miss Levy appeared in the auditorium of the agricultural building on Tuesday and Friday evenings, while on Wednesday and Thursday nights she rendered selections in conjunction with the horse show in the coliseum. Her numbers were well selected and delightfully executed and she was the recipient of much applause and commendation. In compliment of her work, Miss Levy yesterday received a letter from Alfred Tommasino, director of the famous New York, Italian band, appearing here during the fair, in which he commended her highly. He made special mention of Miss Levy carrying out her part of the program without a single rehearsal. Besides being an accomplished musician, Miss Levy is very popular in local social circles.

## RED CROSS THANKS GIUSEPPE JOLLAIN

In recognition of artistic services rendered by Giuseppe Jollain, the distinguished Italian violinist, and Professor Sigismondo Martinez, pianist, for the benefit of the American Red Cross, Mr. Jollain received the following letter recently:

October 3, 1919.

Mr. Giuseppe Jollain,  
376 Sutter Street,  
San Francisco, Cal.

Dear Mr. Jollain: In sincere appreciation of the wonderful music rendered by you last night for the Overseas sick and wounded at Letterman Hospital, we are sending this letter.

In my year's experience at Letterman Hospital, I have never known that House to be as quiet as it was during the exceptional rendition of your numbers.

Our theory in the past was that ultra-high-class music was too high class for the majority of these boys, but whether it was due to the selection, the sweet and soothing manner in which you rendered same, or whether it was a recognition of your artistry, I am unable to determine, but the result was there, and you certainly held that audience spellbound in a manner never before indicated since the opening of the Red Cross House for convalescents.

Accept, therefore, our sincere appreciation, and in fond hope of our ability to be again honored with your pleasure, we are

Yours very truly,

DEPARTMENT OF MILITARY RELIEF.

By ARTHUR A. NEWHOUSE,  
Associate Director, Hospital Service.

## PALACE AND FAIRMONT HOTEL PROGRAMS

The following programs were given at the Palace and Fairmont Hotels last Sunday evening, October 19th:

Fairmont Lobby Concert, Direction, Rudy Seiger, Miss Florence Gertrude Ringo, Soprano; Miss Imogen Genevieve Peay, Piano Soloist; Part One—(a) Crying of Water (Campbell-Tipton), (b) I Came With a Song (La Forge), (c) Billowy Harvest Field (Rachmaninoff), Miss Ringo; (a) Legende (Paderewski), (b) Concert Etude (MacDowell), Miss Peay; (a) Cher Nuit (Bachellet), (b) Jeune Fillette (from the Bergerettes), Miss Ringo; (a) Ballade in F, (b) Waltz in A flat (Chopin), Miss Peay; (a) A Dream (Ellen Wright), (b) Rondel of Spring (Frank Bibbs), Miss Ringo. Part Two—Grand Fantasia Rigoletto (Verdi); Solvejgs, Song (Grieg); Four Indian Love Lyrics (Finden), The Temple Bells, Less Than the Dust, Kashmiri Song, "Till I Wake; Violin solo (Selected) Rudy Seiger; Follies of 1919 (Buck and Stamper).

Palace Palm Court Concert, Direction—Rudy Seiger; March, Up the Street (Morse); waltz, Dolores (Waldteufel); intermezzo, Wedding of the Rose (Jessel); Trombone solo, Oh Dry Those Tears (del Riego), Jesse Stafford; selection, She's a Good Fellow (Jerome Kern); suite, A Day in Venice (Nevin); violin solo, Serenade (Schubert), Rudy Seiger; selection, Pagliacci (Leoncavallo); Latest New York Hits, (a) Fast Asleep in Poppyland (Byron Gay), (b) fox trot, My Baby's Arms (H. Tierney).

## LORING CLUB TO OPEN SEASON

The program announced by the Loring Club for the first concert of its Forty-third Season, on the evening of Thursday, October 30th, at Scottish Rite Auditorium, contains a number of compositions for men's voices which on this occasion will be heard for the first time in San Francisco.

The program also includes W. Franke Harling's "Before the Dawn," a Persian Idyl for chorus of men's voices, solo tenor and solo violoncello with accompaniment of piano, the text by Richard le Gallienne, being selected from odes in the "Divan" of Hafiz, the Persian Poet of the Fourteenth Century. It is spiritual in its significance, and like the "Rubaiyat" of Omar Khayyam, is allegorical in character. Easton Kent will be the solo tenor and Horace Britt the solo violoncello, the important piano score being in the hands of Frederick Maurer.

Other composers represented in the program by their compositions for chorus of men's voices are the Americans, George W. Chadwick and Mark Andrews, Sibelius of Finland and the old English glee writer, Reginald Spofforth. Mr. Kent will be heard in a group of songs, and Mr. Britt in a number of compositions for solo violoncello, the program ending with Mr. Sabin's spirited chorus, "The Long Road." Frederick Maurer will be the pianist, and the concert will be under the direction of Wallace A. Sabin.

## DOUILLET MUSICAL CLUB CONCERT

The Douillet Musical Club will hold its fifty-first meeting at the Douillet Conservatory of Music, 1721 Jackson street, on Sunday afternoon, November 2d. The excellent program to be presented on this occasion will be as follows: Suite for two pianos, op. 33 (Arensky), Mrs. William Henry Banks and Pierre Douillet; (a) I Hear a Thrush at Eve (Cadman), (b) In quelle trine morbide from Manon Lescaut (Puccini), (c) Musette's Waltz, from La Boheme (Puccini), Miss Theresa Monotti; Lecture, Glenn H. Woods, Director of Music of Public Schools in Oakland; (a) Gavotte (Gluck-Brahms), (b) Arabesque in E (Debussy), (c) Minstrels (Debussy), (d) Dans les bois (Liszt), (e) Valse, E minor (Chopin), (f) Etude, C sharp, minor op. 25 (Chopin), (g) Etude (on black keys) op. 10 (Chopin), Mrs. William Henry Banks.

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## The Speaking Level of the Human Voice

By Marie Glenn Estill, Associate Teacher Barbereux System

You ask me why the desirability and necessity of placing the singing voice on the level of the speaking voice.

To begin with, suppose we consider the conditions of a normal speaking voice. Does one consider breath in the speaking voice? Does one consider that muscular activity is necessary to produce a spoken word? Does one consider how they are to speak and why the voice is independent of any conscious thought or effort? You say because the speaking voice is natural. Very good. Now, a further question, What are we to infer by the term "natural"? To save time, I will answer the question, for there is only one term that will explicitly answer that question. By the term "natural," we mean involuntary. Consideration of the term involuntary, immediately gives you light on the solution of our problem.

Now, we will consider the conditions that are necessary to place the singing voice under involuntary action. Any conscious muscular action brings tension, so, in the first place, we are going to eliminate that muscular action which is necessary to control conscious breath. In other words, we are going to eliminate entirely from our thought, all thought of breath in tone production. In order to do this, we must seek for a condition which will bring release of tone without effort. This condition we find to be a resonating condition of the cavities of the skull. In other words, we must recognize the value of releasing the tone through the use of the head resonance, pure and simple. This head resonance quality, we find upon analysis, to be in most adult voices, a lost quality belonging to childhood. Having lost this quality, we are not able to use it normally in the production of the singing tone, so we must work for it through the thought of this quality being intensified into baby cries, the squawk of the duck, or any of those piercing, far-carrying sounds that belong to the small insects.

As a result of attaining the condition that brings this quality we find we are able to release tones from the extremely high to the extremely low pitches of the voice without any muscular consciousness. But, you say, this thin quality which we have been using by means of which we have come into a knowledge of involuntary action as applied to tone production is not satisfying to one's ideal of a round, rich, velvety tone. Very well! We will see what this same condition will do in adding that low, rich quality to the voice.

Growing bolder in our release of tone from this natural and involuntary activity, we find that through the mental activity aroused by means of this release, we are able to add this low quality at will, always dependent, of course, upon the natural condition brought about by means of this life-giving quality, resulting from having awakened all the head cavities to the possibilities of a resonating condition.

We find that our process follows scientifically the lines employed in tuning the stringed instrument, and what we have done to bring about the tuned condition of each pitch of the voice, is to have brought our bodies to a condition of being responsive as a sounding board for every tone of the human voice.

This released activity, made possible through the use of awakening the head cavities, places the singing voice in the realm of involuntary action, consequently, responsive to our thought of the spoken release. Thus it is we bring the singing voice to the level of the speaking voice.

## SACRED CONCERT BY CENTRAL M. E. QUARTET

The quartet of the Central M. E. Church, assisted by the choir and under the able direction of Miss Harriet Fish, gave a very enjoyable song service on Sunday evening, October 12th. The four solo voices, Mrs. Harold Broderick, Miss Emilie Lancel, John W. King, Thomas W. Pearson, were effective in their independent work and blended most pleasingly together. The ensemble in the Gallia was particularly good, making a fitting ending to an inspiring hour of music. Miss Harriet B. Fish, who as organist and conductor, was the life and guiding power, deserves much credit for the success of the affair. It is planned to have more of these concerts from time to time, to which the public is cordially invited.

## CONCERT BY JENKINS SCHOOL OF MUSIC

On Friday evening of this week a very interesting program was given to several hundred invited guests at the studio of Miss Cora W. Jenkins, in Oakland, by Miss Leone Nesbit, Miss Jenkins, pianists, Mr. Samuel Savanah, violinist, Mr. Albert Rosenthal, cellist.

The following program was rendered: Trio—Opus 102, by Raff for violin, cello and piano, Mr. Savanah, Mr. Rosenthal, Miss Jenkins; Cello solos—(a) Rondo (Boccherini), (b) Romance (Cui), (c) Dance of the Elves (Popper), Mr. Rosenthal, accompanied by Miss Nesbit; Trios—(a) Fantasiestuecke, Op. 88 (Schuman), Humoresque, Duet; (b) Trio—Op. 9 (Karl Nawratil), Mr. Savanah, Mr. Rosenthal, Miss Jenkins.

## FAIRMONT HOTEL LOBBY CONCERT

George Nicolai Krull, baritone, with Mrs. Cecil Hollis Stone, accompanist, will be the soloist at the Fairmont Hotel Lobby concert tomorrow (Sunday) evening, October 26th. The program to be presented on this occasion will be as follows: Vision Fugitive, from Herodiade (Massenet), Give a Man a Horse he Can Ride (O'Hara), Lift Thine Eyes (Logan), Scots Wha hae (Old Scotch), Simon the Cellarer (Old English), Vale (Russell), Young Tom o' Devon (Russell).



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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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## NINETEENTH YEAR

### L. A. PHILHARMONIC CREATES SENSATION

Just before going to press with the last form of this annual edition the Pacific Coast Musical Review received its Los Angeles letter from Bruno David Ussher stating that the opening concert of the Philharmonic Orchestra of Los Angeles proved a veritable sensation. The house was packed on both the Friday afternoon and Saturday evening concert and the enthusiasm was such as had never been witnessed in the southern metropolis before. Walter Henry Rothwell became the hero of the hour. We had hardly finished perusing Mr. Ussher's letter when a communication arrived from L. E. Behymer inclosing numerous newspaper clippings all registering the enormous triumph achieved by Rothwell and the Philharmonic. The Pacific Coast Musical Review is extremely sorry that it can not include all these well merited endorsements in this issue, but it wishes to go on record as congratulating Los Angeles upon having such an excellent organization and W. A. Clark, Jr., upon his wisdom to see that the city was ripe for a genuine symphony orchestra. We repeat what we have said a few weeks ago, in Los Angeles, as well as in any other sincere community, the survival of the fittest is the never failing law of artistic evolution. And while we distribute compliments we will not forget L. E. Behymer, whose dream has at last come true.

ALFRED METZGER.

### BY WAY OF APPRECIATION

We wish to extend our appreciation to The Marshall Press, who printed the Nineteenth Annual Edition of the Pacific Coast Musical Review. If there is any printing firm in this city who can turn out a finer specimen of the printer's art we do not know of it. The half tone work and the general typographical appearance of this paper is a credit to the printers' craft on the Pacific Coast, and since the Musical Review itself is not responsible for printing this publication we may honestly assert that The Marshall Press has turned out a specimen of typographical craftsmanship of which it can be proud and which can not be surpassed by any Eastern office. E. L. Marshall is the man who is responsible for The Marshall Press and hence for this edition of the Pacific Coast Musical Review. A. M.

### THE TINA LERNER PIANO RECITALS

Upon another page of this issue will be found an announcement about the piano recitals to be given by Miss Tina Lerner at the Players' Club Theatre during this season. We have already spoken at length of these events in the last issue of this paper, but we want to take advantage of this opportunity to again urge students and music lovers that they simply can not afford to miss these concerts. These historical programs are interesting and instructive for many reasons, not one of the least being the distinction of the virtuosa who gives them. It is impossible to learn in any piano lesson what can be imparted in a recital of this kind, and San Francisco can not afford to have it said that an artist of Tina Lerner's fame gave a series of piano recitals here and that not every one was crowded to the doors. Particulars may be had from Mrs. Jessica Colbert in the Hearst Building.

### THE MURPHY-ALCOCK CONCERT A REAL SUCCESS

Were it not for the fact that we have already devoted considerable space to the attractions of Selby C. Oppenheimer in this issue, we would feel that an injustice was done him to be compelled to crowd out the review of the Murphy-Alcock concert until next week. But, in the first place, Mr. Oppenheimer's season is well taken care of in this issue, and secondly, the artists do not give a second concert, so we are sure that the delayed review will not work any injustice on anyone.

## INTERVIEW WITH ALFRED HERTZ ON ORCHESTRA MUSICIANS

BY ALFRED METZGER

The editor of the Pacific Coast Musical Review during a recent conversation with Alfred Hertz, the distinguished conductor of the San Francisco Symphony Orchestra, asked him for an interesting subject that would make a readable interview. In reply Mr. Hertz immediately suggested the difficult problems that present themselves when seeking to fill a vacancy in the symphony orchestra. Whenever such vacancy occurs either through sickness, death or the resignation of a musician, Mr. Hertz proceeds to hear applicants for positions, the waiting list of the symphony orchestra being quite extensive. With few exceptions the people he is called upon to examine have practically no experience in symphony playing. They have had to fill a "job" that has robbed them of a considerable amount of their vitality, and while they are always well paid, and constantly busy, they are really not fit to interpret the classics, for they are not masters of their instrument.

While most of them may have had excellent training, in the majority of cases the little artistic polish which their teacher tried to instill in them has entirely worn off through the constant hunt for the dollar that involved constant grind and uninterrupted labor. Most young musicians do not seem to realize that in their twentieth year they should lay the foundation for their musical future. They take advantage of the scarcity of

is over and conditions are not only the same, but actually worse, the situation becomes at times discouraging to say the least.

Locally, said Mr. Hertz, we were affected by the Los Angeles situation which required two orchestras and also to some extent by the Seattle orchestra, which needed more good musicians. There is, according to Mr. Hertz, but one real solution to this increasingly threatening problem and that is the establishment of a school for orchestral players in which not only the instruments of the orchestra should be taught by men of authority and experience, but the students should have the advantage of practical experience in orchestral playing and ensemble work. This is a very serious and necessary problem in musical education that has been sadly neglected in America. Such a school for orchestral players should be modeled after the one at the Paris Conservatoire where exist classes for orchestra playing, and anyone graduating from these classes is sufficiently skilled and trained to instantly join the forces of any symphony orchestra without disturbing the artistic balance of the ensemble.

While so far Mr. Hertz is happy to say that he has been fortunate to satisfactorily fill every vacancy that presented itself, difficulties are becoming so great that in future it will be necessary to engage women for the symphony orchestra. England and France already employ women in all their leading orchestral bodies, and it must be asserted with all emphasis, continued Mr. Hertz, that woman has made good as an orchestral player. Of course there may be certain instruments that can only be played satisfactorily by men, but the string sections in particular will soon find women among its personnel in all of the symphony orchestras in America. But whether the musicians be men or women, the fact still remains that eventually, the sooner the better, schools for orchestral players should be established so that good symphony players should not have to be trained during rehearsals, when every minute counts and ever delay is annoying.



ALFRED HERTZ

The Master-Conductor of the San Francisco Symphony Orchestra, Who Would Like to See a School for Orchestral Musicians Established

musicians to earn as much money as possible, and thereby neglect that finesse and polish so necessary for a symphony player. Mr. Hertz stated that when he first came to San Francisco he had the tedious task to establish all the finer shades of tone, phrasing, accents and rhythmic attack, and the musicians who have now been members of the orchestra ever since have attained a uniformity of finesse and artistic shading that contributes largely to the excellence of the ensemble.

Every time new musicians are added to the personnel of the orchestra they must be carefully trained, and thereby interfere with the otherwise smooth progress of the rehearsals making it particularly difficult and annoying to those musicians who are already sufficiently "worked in," as it were, to not require such tedious practice, and frequent repetitions of long phrases. While this polishing of rough and "green" material is tedious enough in the string section it is almost unbearable should a vacancy occur among the wind instruments. Even if one should get the permission of the Musicians' Union to import a musician, the difficulty is not entirely solved.

This year the position of the first trumpet had to be filled. It took Mr. Hertz not less than three months to find a musician who was available, free to accept the position and willing to occupy it. The situation resolves itself into the fact that through increased musical activities among the moving picture houses, through the talking machine companies engaging large orchestras to make records, through increased concert activities in general, there has been created a real scarcity of musicians which can not be relieved through the influx of good material from Europe as used to be the case before the war. Conditions are now much worse than they were during the war when enlistments and various encampment activities thinned the ranks of the musicians considerably. While during the war we realized that abnormal conditions had to be met and gladly made the necessary sacrifices, now that the war

### CHAMBER MUSIC SOCIETY STIRS AUDIENCE

By ALFRED METZGER

When a community has come to the point where chamber music concerts become so popular that the houses are being crowded on every occasion it has no more reason to feel ashamed of itself. From this attainment there is but a short step to the actual creation of a lasting musical atmosphere. Elias M. Hecht and the Chamber Music Society of San Francisco has every reason to feel proud of the fact that they are able to attract hundreds of people to their concerts, for they were not always able to do so. But on the occasion of the present season which was opened at the Players' Club Theatre on Tuesday evening, October 28th, a record has been established in chamber music attendance in San Francisco. And this record is not only restricted to the numerical strength of the audience, but to the display of enthusiasm which was sufficient to warrant the playing of encores, had the ethics of a chamber music concert permitted such an innovation in musical annals.

It was also a pleasure to cast your eye over the audience assembled. They represented the most refined element among our concert goers—the real haute-volée of our music lovers. It must be just as great a pleasure for Messrs. Persinger, Ford, Firestone, Britt, Hecht and Ormay to play for such an audience as it is for such auditors to listen to the splendid art of these musicians. The program opened with Haydn's Quartet in G minor played with exemplary musicianship as to blending of tone, uniformity of attack, evenness of phrasing and effectiveness of emotional coloring. It is impossible for us to imagine a more Haydn-esque performance, by which we mean a reading of the phrasing more in conformance with the spirit of the times in which this work was written, and more representative of the refinement and musicianly purity with which the phrases have been conceived. The four musicians played like one individual. They seemed to be inspired by one thought and one purpose, and their smooth, velvety tones met the ear with caressing mellowness.

Another fragrant memory of the past was embodied in Rameau's delightful concert pieces for flute, 'cello and piano wherein the dance spirit of the seventeenth and eighteenth century is so eloquently embodied. Messrs. Hecht, Ormay and Britt interpreted these dainty gems of musical mosaic in a manner to bring out their most effective features. Rhythmically, sentimentally, and musicianly they played in a manner to justify the utmost enthusiasm. We simply can not imagine a more delightful interpretation of this charming work.

Finally came the romantic Schubert Quartet in D minor which also was given an interpretation of the finest skill. It showed a marked contrast to the more poetic atmosphere of the preceding compositions. But it was interpreted with a spontaneity of attack and a vigor of phrasing that revealed its dramatic tendencies as well as its emotional depths. The andante con moto movement was sung with soulful abandon, while the presto was enunciated with fire and dash. After all what is the use of discussing the controversy as to the merit of so-called German music, when the delight occasioned by hearing it results in such vigorous and open hearted demonstrations as was accorded the members of the Chamber Music Society of San Francisco at its opening concert last Tuesday evening.



# ACTIVITIES OF SOME LEADING CALIFORNIA MUSICIANS

Casual Observations Concerning the Splendid Work Done by a Number of Prominent Pacific Coast Artists and Pedagogues and How They Contribute Toward the Notable Musical Progress That Has of Late Drawn the Eyes of the Entire Musical World Toward the Far West

Editorial Note:—One of the functions of a music journal is to keep track of the constructive work done by leading members of the profession in the territory reached by such publication. It is of course impossible for anyone to know all the beneficial contributions toward musical progress in a large territory such as this paper covers. But upon our urgent request we occasionally receive information from some of our leading musicians or their friends concerning their work, and while we cover the field fairly well during the course of a year, it is of course impossible to keep track of everybody, specially when certain artists and teachers fail to keep us informed regarding their doings. Therefore this edition, while endeavoring to record as much as possible of the splendid efforts contributed toward the musical evolution of the far West, it necessarily is obliged to miss and overlook considerable activities worthy of recognition. Such omissions, however, are not altogether our own fault, but are also to be ascribed to the negligence of those of our musicians who feel too ind. lent or too indifferent to inform us of their excellent endeavors. Therefore, if anyone of California's musicians who do worthy things are not included in this edition, it will be found eventually that it is their own fault that these activities are not recorded. Much as we like to be so, we are not omniscient, and conse-

named city in recognition of his splendid services. Mr. Barnes possesses a personal recommendation from H. Temple White, leading conductor and musician of Wellington. We have before us quite a number of excellent press comments, all of which testify to the merit of this competent artist.

Artur Argiewicz, assistant concert master of the San Francisco Symphony Orchestra, and one of the ablest violinists and pedagogues, as well as ensemble players who ever located in California, will devote more time to teaching this season than he was able to do last year. Mr. Argiewicz is not only a musician of distinction; but one whose practical experience testifies to his artistic worth. He played with the Philharmonic Orchestra of Berlin, the London, Vienna, Warsaw and New York Symphony Orchestras, in which famous organizations he was frequently concert master or assistant concert master. It is hardly necessary on our part to add anything to the following opinions of Ysaye and Kreisler. Mr. Ysaye says of Argiewicz: "When in art youth, exceptional talent and great learning join hands, the result must be extraordinary. By saying the above I have Mr. Artur Argiewicz in mind, whom I recommend as a true artist and a great violin instructor.—Eugene Ysaye." Kreisler's endorsement is as follows: "I consider Artur Argiewicz a splendid violinist of highly artistic attainments and a superior teacher, under whose guidance advanced pupils, as well as beginners, are

Criticos, sang in a concert at Napa and twice at the Fairmont Hotel. She also scored a success at the Appreciation concert given in honor of Mr. Crandall in Oakland. Her singing made an excellent impression. Her deportment was graceful and her voice smooth and clear. Her diction was excellent, her personal appearance attractive, her high tones remarkably rich and beautiful and her delivery easy, assured and convincing. On every occasion she was heartily received, having to respond to encores. Both Mme. Jelica and Miss Van de Mark's art is too well known to require further evidences of their success with the public at this time. Other Critics students who have scored unusual successes of late include: Miss Pauline Dreusike, soprano, who sang with brilliant success at the opening event of the California Club, and Marion Vecki, who sang in Aida, The French Theatre, the Civic Auditorium organ recitals, and at the banquet of the Music Teachers' Association of California.

Frederick Maurer, Jr., who is so well noted as accompanist, has devoted a great deal of his time to composition during the last season. He is writing songs almost exclusively. Although Mr. Maurer began composing a number of years ago he did not follow this work seriously until he wrote "Were I a Star," poem by Norman Gale, dedicated to Jeanne Jomelli, and published by the late F. W. Heffelfinger, of Los Angeles. Mme. Jomelli has helped Mr. Maurer greatly by reason of her friendly criticism, her singing of his compositions and her influence with publishers. His "Were I a Star" was followed by "Morning Serenade," dedicated to Louvia Rogers, written to a poem by George Derby and also published by Heffelfinger. Then followed a period of inactivity during which a number of his manuscripts were forwarded East without being accepted. Finally G. Schirmer accepted "Her Coming," poem by James B. Kenyon, dedicated to Mme. Jeanne Jomelli, and "I Would My Song Were Like a Star," poem by James B. Kenyon and dedicated to the poet's versatile and gifted



MABEL RIEGELMAN

The Distinguished Prima Donna Soprano Who Will Appear in Concert on the Pacific Coast This Season

quently if the work of any worthy artists or teachers is not recorded in these columns it is due to the failure of someone to keep us informed. The following records of musical activities are based upon information which we absolutely have reason to consider trustworthy and the artists and teachers mentioned herein are worthy of the heartiest recognition:

Len Barnes, a New Zealand baritone of established reputation, arrived in San Francisco early in September for the purpose of attempting to make further advancement in the singing profession. He began his vocal career at the age of nine as treble in the Christ Church (New Zealand) Cathedral Choir, the best choir in the Antipodes. He stayed there during five and one half years, over three years of which he was soloist. When twenty years of age he was appointed Lay Clerk, or soloist, in the same choir. The lay clerk and boys of this choir attend, besides necessary rehearsals, four week day choral services and two Sunday services. Mr. Barnes resigned this appointment after six years' service to move to Wellington, the capital city of New Zealand, where he resided until his departure for the United States in August last.

Mr. Barnes appeared repeatedly in the above mentioned cities as soloist in oratorio and opera and also in musical comedy, and if one may rely upon newspaper reports, Mr. Barnes also met with brilliant success in most of the leading provincial towns of New Zealand. Prior to his leaving New Zealand and the musical public of Wellington, Mr. Barnes appeared in a concert of appreciation given to him by the people of the last



L. E. BEHMER

The Wide-Awake California Impresario and Manager of the Philharmonic Orchestra of Los Angeles

sure to make rapid strides musically, as well as violinistically.—Fritz Kreisler."

Jean Criticos, the distinguished French vocal pedagogue, has met with well merited and extraordinary success since his advent in San Francisco and the bay cities. His large class of intelligent and efficient vocal students is rapidly proceeding on the road to success. Among his students are some of the most successful and competent artists in this State. Specially well known and active among these is Mme. Stella Jelica, whose merit is best judged by her constant activity. Within recent weeks she sang in concerts in Stockton, San Jose, three times in Eureka and at the Palace and Fairmont Hotels in San Francisco. During Marjory Rambeau's engagement in Oakland she sang behind the scenes at the Liberty Theatre. During Fleet Week Mme. Jelica sang before a monster audience at the Greek Theatre, when Secretary Daniels was the orator. She was offered to sing at one of the Stadium concerts in New York this summer, but was unable to leave. Mme. Jelica is greatly delighted with the improvement she has noted in her art and voice since her consultations with Mr. Criticos.

Another artist who has gained great artistic triumphs during her study with Mr. Criticos is Miss Lucy May Van de Mark, the unusually gifted contralto. She has sung with success at the Stabat Mater performance under Paul Steindorff's direction, before the San Francisco Musical Club, in a concert in St. Helena and fifteen performances of Katisha with the Players Club in the Mikado.

Mrs. Frances Hamilton, another well known artist who has been studying with much success with Jean



ERNST WILHELM

The Noted Recitalist and Baritone Whose Refined Artistry Reveals Itself in a Brilliant Series of Fashionable Events This Season

daughter, Miss Doris Kenyon. Among Mr. Maurer's manuscript songs is "Silver," poem by Walter de la Mare and sung successfully by Mme. Jomelli, to whom it is dedicated and Leda Carnahan. At a recent Loring Club concert, Mme. Jomelli sang "Nocturne," poem by James B. Kenyon, dedicated to Herman Martonne. Mme. Leda Carnahan, the well known dramatic soprano, included in a recent Greek Theatre concert "The Trysting Place," poem by Miss Doris Kenyon, and dedicated to that poetess; "Love's Names," poem by James B. Kenyon, dedicated to Miss Doris Kenyon, and "Forget-me-not," poem by James B. Kenyon, dedicated to the poet. Miss Marion Ramon Wilson sang "Wizardry," poem by James B. Kenyon, dedicated to the poet, at a San Francisco Musical Club program a few months ago. Other manuscripts so far not yet sung in public include: "Weltsschmerz," a remarkable and beautiful poem by Miss Doris Kenyon, dedicated to the poetess; "What Do They Do in By-By Land," poem by James B. Kenyon, dedicated to Miss Doris Kenyon, and "Interlude," poem by Seudder Middleton (from the New Day), dedicated to Miss Doris Kenyon.

The composer's friendship for the poet and poetess dates back to more than a year when he found Kenyon's "From an Oaten Pipe" in a second hand book store. He wrote to the poet expressing his appreciation of the work, and correspondence between the two has been quite animated ever since, even including Miss Doris Kenyon, daughter of the poet. All the poems used of James B. Kenyon are in his collection of his, life's work "The Harvest Home," published by James T. White of New York. The Kenyons reside in New York and are



enthusiastic about this literary and musical alliance. Miss Doris Kenyon is one of America's noted screen stars and a beautiful and exceedingly gifted young artist.

**Leda Carnahan**, dramatic soprano, recently arrived here and decided to locate in San Francisco's musical colony. Mrs. Carnahan is a member of the Professional Women's Club of New York and Boston, the Music League of Paris, and a member of the D. A. R. Up to a short time ago she was head of the vocal department of the University of Washington. For seven years previous to the war Mrs. Carnahan resided in Europe, including one season in Berlin, where she studied with Lilli Lehman, Alexander Heinemann, and Spanuth. Subsequently she was six years in Italy with Colle, the famous master of singing who brought out Lazzaro, and with La Fregola and Reinhold Hermann. She had signed a contract to tour the British Isles and Europe during 1915 as prima donna with a company of which Leoncavallo was to be orchestral conductor, and was engaged to sing in William Tell in Trieste and in Mefistofele in Milan, when the war terminated all these plans, the contracts were cancelled and Mrs. Carnahan sailed for America in November, 1914.

At the request of Prince Centurioni, of Genoa, President of the Italian Red Cross, Mrs. Carnahan gave a benefit recital at Hotel Miramare, Genoa, before sailing. As invitations to this affair were issued by Prince Centurioni, the recital was attended by many people of high rank and friends of Mme. Carnahan, who lived in Genoa for some time. Mrs. Carnahan appeared extensively in concert and recitals both in Europe and America. She was made honorary member of the national Mu Phi Epsilon Musical Sorority while at the University of Washington.

Since her arrival in San Francisco, Mrs. Carnahan has accepted the position of soprano soloist at St. Mary's Cathedral on Van Ness avenue. She will appear in recital before the Sacramento Saturday Club and will also give a concert in San Jose. Mrs. Carnahan's father

orchestral concerts last season with sixty-five men, all of which attained the highest recognition. All his programs were excellent, containing both classical and lighter forms of music. He also conducted Cavalleria Rusticana in San Francisco and Oakland with brilliant success. Mr. Marcelli has been selected as the composer of the 1920 Midsummer Jinks of the Bohemian Club, Charles Dobin being the librettist.

**Audrey Beer** is a young pianist who has attained prominence in musical circles by her splendid artistry. She is frequently heard in the Bay Cities and has recently appeared in the concert given by the San Francisco Musical Club. Miss Beer is known as a very reliable teacher, she has the gift of imparting knowledge to others, and has a large number of pupils in Oakland, Alameda, San Francisco and San Anselmo.

**Uda Waldrop**, the excellent pianist, organist, accompanist and composer, will continue his teaching during the ensuing season, the same having been interrupted by reason of his strenuous duties associated with his matchless organ playing at the Tivoli during last season. In addition to his numerous artistic successes as an interpreter Mr. Waldrop has lately gained wide recognition as composer, his song "Sweet Peggy O'Neill" gaining national repute. It is a most delightful ballad of great appeal and sympathy and John McCormack included it in his repertoire. It is also being sung by practically all our leading soloists. It very justly enjoys a big sale. Mr. Waldrop's reputation as accompanist may be judged by the fact that Clarence Whitehill wanted him to be his accompanist in the West during his forthcoming tour, and he may yet be seen in that enviable capacity. Mr. Waldrop has been chosen to compose this year's Family Flight for the Family Club, with Mr. Koblenz of the Examiner as librettist. Those who have heard his excellent music of Nec Natama, the 1914 Bohemian Club-Grove Play, will look forward to a thoroughly enjoyable and splendid musical

Mrs. Richard Rees is one of the most indefatigable and active artists and teachers on the Pacific Coast. Both as singer and teacher she is constantly contributing to the musical progress of the community. Mrs. Rees' splendid ability of imparting knowledge has been the cause of her great success as a teacher. Mrs. Rees is always eager and ready to advance the cause of the resident composer, and among those whose works she assisted in introducing to the public are: Rosalie Housman, Abbie Gerrish-Jones, Mary Carr Moore, Dorothy Crawford and the most recent, Charles Midgley, a young Stanford student, whose "Mountain Song" Mrs. Rees has introduced with instant success. Miss Lea Scharry, an unusually gifted student of Mrs. Rees, sang with gratifying success at Yerba Buena Training Station, at the Y. M. C. A. and at Letterman Hospital within the last few months.

Mrs. Abbie Cerrish-Jones, the well known California composer, whose works are now enjoying such vogue throughout the country has completed the first large book of songs and dances for the Hetherington Play School System, and it will be published at once by the World Book Company of New York. Mrs. Jones has also completed many new songs and has seven new piano compositions accepted by Webster, the publisher. She has also written the libretto, lyrics and music to a new Fairy Opera entitled "Two Roses" which will be produced during the coming year. In this connection our readers will remember Mrs. Jones' other fairy opera "The Snow Queen," which had so great a success two years ago, running twelve weeks in San Francisco, one week in Oakland, (where one thousand were turned away at the first matinee performance), two weeks in Los Angeles, and two performances in Fresno. Mrs. Gerda Wismer-Hofmann is now East and expects to give a performance in New York with the "Snow Queen" (for which she wrote the book) during the coming season. Among the big singers who have placed Mrs. Jones' songs on their programs are Charles W. Clark, the American baritone; David Bispham, the distinguished bass baritone, Dr. Frederick Clarke, baritone, Alice Gentle, Metropolitan Opera Company, John Finni-



MISS HELEN SCHUYLER

An Exceptionally Gifted Young Piano Student Who Appeared Recently at Herman Gnuss' Studio With Striking Success



MISS ALICE MAYER

The Well Known Young Pianist Who Scored a Genuine Triumph at a Recent Pacific Musical Society Concert

treat. The Dance of the Water Sprites and the Grove Song from Nec Natama are always greatly in demand at Bohemian Club banquets and similar events. The San Francisco Musical Club has commissioned Mr. Waldrop to write a light opera in three acts to which Mrs. Stadtmuller will contribute the book, and which is to be presented during the present season. He has also been asked to write the music for another New York production. As an organist Mr. Waldrop is also widely known, his splendid recitals at Festival Hall during the Exposition being still fresh in the memory of our music lovers. Mr. Waldrop gives all the credit for his success as organist to Wallace A. Sabin, with whom he studied for some time and whose skill and efficiency he greatly admires. In addition to his piano and organ classes Mr. Waldrop will accept vocalists for the purpose of coaching them in repertoire. His experience with some of the most distinguished artists fitting him specially for this responsible position.

Miss Marguerite Raas, who will soon become Mrs. Uda Waldrop, will continue her artistic efforts as one of our most delightful soprano soloists during her coming season, and with such an exquisitely artistic accompanist as Uda Waldrop, she will naturally add greatly to the artistic atmosphere of her appearances. Miss Raas credits Mme. Rose Relda Cailleau for her present artistic successes. She freely acknowledges the beauty of her voice and the refinement of her vocal art to be the result of the excellent training she received from Mme. Cailleau. There is no doubt in our mind but that Miss Raas will continue to meet with instantaneous recognition and that she will become one of California's most favorite artists.



MRS. JESSICA COLBERT

The Enterprising Impresaria Who Announces an Array of Distinguished Pacific Coast Artists This Season

gan, solo tenor, St. Patrick's Cathedral, New York; Mme. Bernice de Pasquali, Henri La Bonte, and Alice Nielsen. Two prominent Eastern publishers have asked Mrs. Jones to forward her manuscripts, which goes to show that she is being watched by people who know.

Paul Steindorff has reason to feel proud of his achievements of the last season. While artistically he has always met with well merited success, financially his brilliant efforts in behalf of musical progress in the bay region have not always proved satisfactory, and Mr. Steindorff has made many sacrifices upon his altar of public service—sacrifices which surely rested very heavily upon his shoulders. We are glad to note that during the past season his performances of Elijah, with Schumann-Heink and Cecil Fanning, the repetition of Gluck's Orpheus, and a number of choral events have proved both artistic and financial successes. He is now preparing a brilliant production of The Messiah, with several of the foremost artists of national and international reputation, under the able management of Selby C. Oppenheimer, and the particulars will no doubt be announced presently.

Rose Piazzoni, the gifted, well trained and charming soprano soloist, who made such an excellent impression at her debut in Scottish Rite Hall last season, is preparing another concert prior to her departure for Europe, where she will enter upon an extended concert tour. Miss Piazzoni is destined to make a distinct mark in the musical world and under the able direction of Herman Gnuss she is bound to make artistic conquests. She is not only the possessor of an excellent voice, fluent technique, and attractive personality, but she sings with intelligence and depth of emotion—attributes which are only too rare upon the concert and operatic stage at the present time.

(Continued on Next Page.)

was General Carnahan, a judge who also served on the Board of Inspection at West Point Military Academy. Her great-grandfather, James Carnahan, was for thirty-five years President of Princeton University. Her grandfather was a Presbyterian minister who founded the famous Wabash college.

**Ulderico Marcelli**, now director of the T & D Theatre orchestra of Oakland, one of the most successful composers and a musician of sterling qualities, dates his success back to his arrival in San Francisco in the year 1912, with Rosmarie Zitz, the Parisian Dancer, at the Columbia Theatre, as conductor of the orchestra of fifty picked musicians who played classical compositions in a most artistic manner. In 1914 Mr. Marcelli's own composition "The Marseillaise" was given successfully under the composer's direction at the Scottish Rite Auditorium and scored such a brilliant success that he was made an offer to have it presented on a tour through France, under his own direction. But war conditions prevented him from leaving here. In 1915 on a program of California composers, presented by the Exposition Orchestra, Mr. Marcelli directed with brilliant success, his Intermezzo from the opera Maimonides at Festival Hall. His symphonic sketches, "Water Colors," were interpreted by the San Francisco Symphony Orchestra under the skillful direction of Alfred Hertz early in 1918 and scored instant recognition. This same suite was played under Marcelli's own direction at the Bohemian Club's Midsummer Music concert at the Tivoli last year.

Mr. Marcelli is now musical director of the largest moving picture theatre on the Pacific Coast, the T & D in Oakland. This entertainment palace seats 4000 people and the orchestra is one of the finest in the far West. Mr. Marcelli gave twelve Saturday afternoon

(Continued on Next Page.)



na Kristoffy, the noted soprano soloist, has begun season with renewed energy and enthusiasm. Her class is larger than ever and her many students are enthusiastic over the excellent instruction accorded them. During the past season Mme. Kristoffy appeared frequently in public with marked success, but no effort of hers was more admired and deserved greater recognition than her truly wonderful portrayal of Aida in the noteworthy Greek Theatre presentation of that opera. Mme. Kristoffy is one of the most distinguished artists residing on the Pacific Coast, and she ought to be heard even oftener in public than she is.

Kajetan Attl, the noted harpist of the San Francisco Symphony Orchestra, enjoys the rare distinction of having the largest class of harp students in this country. His class numbers not less than thirty pupils, the majority of whom will be found in an excellent portrait published in another part of this paper. Mr. Attl will again appear in several occasions as soloist with the San Francisco Symphony Orchestra, in a number of concerts both private and public, and will continue to add his fine skill to the ensemble of the symphony orchestra. He is surely a worthy member of our musical colony.

Mackenzie Gordon, the distinguished tenor, recently proved that his voice and art is as excellent as ever. On the occasion of the appreciation concert given in honor of Edwin Dunbar Crandall, of Oakland, recently, he made a veritable sensation by reason of his matchless art. Owing to concentrating his efforts upon war work, Mr. Gordon was forced to neglect his public appearances in recent years, but we trust that his unquestionable public triumph on the aforementioned occasion will tempt him to again resume his public work, which has been greatly missed. Mr. Gordon also re-trenched his studio work somewhat of late, and possibly now that war activities are at an end, he may again devote more of his time both to his singing and his teaching. At least this is the wish of hundreds of his friends and admirers, among whom the Musical Review counts itself.



HAROLD HENRY

The Distinguished American Vocal Artist Who Will Visit the Pacific Coast During the Present Season

Miss Janet Malbon's vacation terminated in a most satisfactory concert tour. Having toured three successive seasons in the middle West and the East previous to coming to California, Miss Malbon found that she had not been entirely forgotten when she returned to Chicago for a few weeks' vacation this summer. After two weeks spent in enjoying the recitals and lectures at the Chicago Musical College and attending the Ravinia Park operatic performances, Miss Malbon found herself filling a number of engagements in Chicago and vicinity. She also appeared in St. Louis, Kansas City, Joplin and Carthage, Mo., and Tulsa, Oklahoma, repeating a program of popular classics in costume, complying with a request in several cities where she had appeared before. Miss Malbon received the B. M. degree and gold medal in voice from the Chicago Musical College in 1912. She is also a graduate in piano from same College. Although specializing in voice, Miss Malbon has done successful teaching in piano. Of Miss Laura Jones, a Chicago piano pupil of Miss Malbon, Glenn Dillard Gunn, the eminent piano teacher of Chicago, has said: "A pupil never came to me better prepared." Miss Malbon's work as teacher of voice is beautifully demonstrated in San Francisco by several well known students among whom are E. W. Collins, Mrs. Ethel Carpenter, F. N. Bigelow and Miss Zora Browne.

Giulio Minetti, is again presiding at his position in the San Francisco Symphony Orchestra and his authoritative musicianship is noticeable through the strengthened position of the section of which he is the principal. It is gratifying to note that Mr. Minetti is again effectively active in this community having begun to rehearse with his quartet for a series of chamber music concerts. He is also completing plans to reorganize the Minetti orchestra, an amateur organization which for a number of years has presented some of the best events of its

kind in the city. Mr. Minetti also has re-opened his violin classes, and his studio in the Kohler & Chase Building presents a most active appearance.

Pauline Hillenbrand, who for several months presided in the office of the Pacific Coast Musical Review, and who recently returned to the stage, is meeting with brilliant success throughout the Pacific Coast with an excellent travelling company presenting "The Brat" and "Bought and Paid For." This organization is visiting the principal cities of the Pacific Coast prior to going East and every city they appear in Miss Hillenbrand is the recipient of much praise and enthusiastic recognition.

Alexander Saslavsky, concert master of the Los Angeles Symphony Orchestra, and one of the leading musicians on the Pacific Coast, was a visitor in San Francisco, being on a mission to enlarge the orchestra to ninety men. Mr. Saslavsky is very enthusiastic regarding the chances of success for the Los Angeles Symphony Orchestra, claiming that unlimited funds are at the disposal of that organization. According to Mr. Saslavsky's report, one lady alone has subscribed \$20,000. Los Angeles must have millions to devote to music according to the reports of the musical fraternity of that thriving metropolis. Although Mr. Saslavsky will devote much of his time to his Los Angeles concert master position he has not given up his San Francisco work. He will give eight trio concerts at Sorosis Club Hall as already announced in last week's issue, and will continue to teach at the Community Music School. He will make regular visits to this city, and his numerous friends will have a chance to coax him back to this city.

Miss Constance Alexandre, who earned for herself such a splendid array of artistic successes during an extended concert tour through Eastern and Southern States last season, and who spent the summer in this city on a visit to relatives, will return to New York some time this month. While she may fill one or two



MISS CONSTANCE ALEXANDRE

The Artistically Refined Mezzo Soprano Who Will Return to New York This Month After Resting in California During the Summer

concert engagements during her Eastern sojourn, her principal time will be devoted to serious study with her teacher, Mrs. Ashforth. One of the most convincing features of Miss Alexandre's artistry is her sincerity and seriousness. Unlike most young singers she realizes that concert engagements are not the only aspirations a vocal artist should have, but that constant study and improvement are necessary to eventually reach the great goal of national and international fame. The fact alone that Miss Alexandre realizes the absolute necessity of continued study places her immediately among the few artists who rise above the commonplace. It is unfortunately a fact that many young geniuses are suddenly disappearing from the ranks of public performers, because they consider constant public activity more important than patient, progressive and thorough study under authoritative pedagogical supervision. Because of Miss Alexandre's seriousness of purpose coupled with a beautiful, natural voice, an inborn talent and an artistic temperament of the most pronounced character, we are justified to predict a brilliant career for her. Owing to a natural reaction, after twenty-four weeks of strenuous touring last summer, Miss Alexandre thought it wisest to restrict her California visit exclusively to resting, although she had several opportunities to appear in public this summer.

Mrs. Laetitia Penn Washburn, the charming and gifted soprano soloist, who scored such a decided triumph at the Oakland Orpheum a few weeks ago, has continued her studies with Alexander Bevani, and her coaching with Miss Imogen Paey, since the conclusion of her engagement. Her flexible voice of natural smoothness and her effective expression, are constantly gaining her recognition among those best versed in musical activities, and there is no doubt but that this

ambitious vocal artist will continue to obtain recognition and success before the public. Her triumph at the Orpheum was such as to justify further appearances at the numerous theatres constituting the Orpheum circuit and eventually upon the light opera stage.

Anna Young, the irresistibly charming soprano, who proved such an attractive and artistic feature at the three Orpheus productions under the able direction of Paul Steindorff, is now thoroughly recovered from a prolonged illness resulting from a severe attack of influenza, contracted last year and it is to be hoped that she will appear more frequently during the ensuing season. Mrs. Young has made steady and notable progress during the last few years and her natural lyric soprano voice, her easy and effortless mode of expression and her individuality of style, have gained her well merited recognition. She belongs among the truly worth-while artists who realize that serious and tedious study is required to attain fame in musical art, and although her successes may multiply, Mrs. Young will never slacken her ambitious zeal in the continuance of her intelligent studies.

Alice Gentle, the distinguished operatic mezzo soprano is visiting friends in San Francisco, after scoring a series of truly sensational triumphs at Ravinia Park, Chicago, during this summer. We have always maintained, and still do so, that Alice Gentle belongs among the foremost American vocal artists of the day, and her genuine triumph in Chicago sustains our contention. It seems almost impossible that the unquestionable impression she made upon the critics and public of the Windy City can keep her out of the Chicago Opera Company, and as we predicted that she would land in the Metropolitan Opera House when we heard her in this city, so are we now ready to guess that she will finally become a leading member of the Chicago Opera organization of which Campanini is the guiding head. However, it is our impression that she will receive greater opportunities to assert her genius than she did at the



IDA WALDROP AND MARGUERITE RAAS

The Noted Composer-Pianist and the Charming Soprano Soloist Who Will Be Married at the Bohemian Club Next Tuesday Evening

New York Opera Temple where the European atmosphere is maintained by a series of old fashioned intrigues.

Edward Schlossberg, the brilliant young piano virtuoso, who created a veritable sensation at the last convention of the California Music Teachers' Association, has begun his season in San Diego most ambitiously. He will appear frequently in concerts before Southern California music clubs, and we venture to suggest, that among our Northern California clubs are several who would find in Mr. Schlossberg a most delightful addition to their season's itinerary. This young artist does not only possess a natural facility for pianistic art, an intelligent comprehension for adequate transmission of composers' ideas, an individual charm all his own, but he is able to make the modern or so called futuristic school of composition palatable and understandable to those of us who have never felt inclined to acknowledge its artistic merit. He is a force in the musical life of the Pacific Coast, and ought to be lifted out from the obscurity which is the lot of any artist who resides in one community and has no chances to be heard elsewhere, except on rare occasions.

Two thousand persons went to the Hippodrome last Sunday night to hear the golden jubilee concert of Nathan Franko, who celebrated the fiftieth anniversary of his first appearance as a musician in New York. A number of well known composers and orchestra leaders were present and contributed the program of music. Among these were Artur Bodanzky, Victor Herbert, and Sam Franko. Josef Stransky was unable to be present and his place was taken by Henry Hadley.



## LUCY PUPILS IN PIANO RECITAL

Twentieth Century Hall, Berkeley,  
Crowded With Enthusiastic Audience  
When Clever Pianists Give Program

Artists pupils of Roscoe Warren Lucy gave a delightful piano recital at Twentieth Century Club Hall in Berkeley on Monday evening, October 20th. The hall was completely crowded and we should not be surprised to hear that people had to be turned away. It is rarely that a recital of piano students rivets the attention of the auditors to such an extent that they remain attentive and quiet throughout the rendition of the program and are not tempted to leave the hall before the conclusion of the concert. But such was the case at this event, and not only did the large audience remain seated in a hall that needs better ventilation on warm evenings, but the enthusiasm rose crescendo fashion until after the final number the people remained and wanted to hear more. Surely this is the best test of the artistic effect of an event.

The participants on this occasion were: Mrs. Ralph E. Hoyt, Miss Lottie Ruddick, Miss Grace Jurgens and Miss Aileen Murphy, four as skillful and refined young pianist-pupils as we have heard here. Mrs. Hoyt exhibited a fine touch, revealed poetic instinct, showed good taste in phrasing, attained effective pianissimo passages, exhibited a fluent technique and invested her playing with gratifying intelligence. She played: Le Cygne (Saint-Saens), Arabesque in G (Debussy), Etude op. 10, No. 5 (Chopin), Scherzo in C sharp minor op. 39 (Chopin).

Miss Lottie Ruddick interpreted Edward MacDowell's delightful First Modern Suite, op. 10, with unusually artistic taste and judgment. The power and vigor of her attack, the smoothness and pearly limpidity of her runs, her intelligent expression, the plasticity of her accentuation combined to impress her hearers with the excellence of her training and the instinct of her artistry. Miss Grace Jurgens exhibited an unusually virile touch, which at the same time was not too vigorous, an excellent technical equipment in both right and left hand, an unusually pronounced ability to bring out contrasting emotional effects, a judicious tone coloring as to light and shade and an avoidance of all so-called pounding. She played quite effectively the following

works. Soirees de Vienne No. 6, Valse Caprice (Schubert-Liszt), To be Sung on the Water (Schubert-Liszt), Concert Etude Op. 2, No. 1 (Henselt), Scherzo in B flat minor Op. 31 (Chopin).

The concluding number on the program was interpreted by that unusually gifted young pianist, Miss Aileen Murphy, who on each occasion of her appearance reveals new artistic faculties and gratifying advancement over previous appearances. This time was no exception to the rule. She predominates in the masculinity of her touch, the exquisite taste in her phrasing, which at times permits runs to taper down to the finest pianissimo, an unquestionable singing quality of tone, an excellent idea of short staccato chord playing, fine pearly runs and surprising facility in left hand technique and a most delightful and clean exhibition of staccato playing. Miss Murphy has broadened out considerably in her artistic conceptions and in addition to her artistic qualities, she possesses a most charming personal appearance.

Mr. Lucy has every possible reason to feel gratified with the success achieved by his pupils on this occasion and his interesting explanatory remarks introduced between numbers of the program were not among the least interesting features of the event.

## CAROLYN A. ALCHIN'S HARMONY

One of the most interesting and at the same time most valuable contributions to educational musical literature, is Mrs. Carolyn A. Alchin's interesting book on Applied Harmony. It is full of valuable suggestions and is couched in such simple and direct language that it is one's duty to recommend it enthusiastically to every harmony student. Mrs. Alchin emphasizes in particular the decisive factors in the study of harmony among which we quote: Simplicity of Basic Principles and Clearness of Presentation; A course of study that makes music thinking and feeling unavoidable from the beginning; Rhythm, which is the most vital element in music; Observation, a most important factor in music study, and other equally important features. We have no sufficient space at our command at this time to do Mrs. Alchin's book full justice, but will surely review it at length in one of the next issues of this paper.



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The World's Greatest Contralto and the Public's Dearest  
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## ANNA RUZENA SPROTTE

An artist of the highest distinction, the possessor of a truly magnificent contralto voice and a musician from top to toe, is Mme. Anna Ruzena Sprotte, who resides in Los Angeles, but belongs to the entire Pacific Coast. Although Mme. Sprotte has a large class of students with whom she gives extraordinary artistic recitals during the year, both concert and operatic, we consider it a humiliation to the musical self respect of California that Mme. Sprotte has even time to think of giving lessons. She is an artist that ought not to have time to form vocal classes. She ought to be kept singing from year to year, and the fact that she is not so occupied proves that our California Music Clubs are not looking after the interest of our truly great artists as they should.

A. M.

## ROSA RELDA CAILLEAU'S SUCCESS

Our readers are no doubt familiar with the excellent contributions toward San Francisco's musical life for which Mme. Rose Relda Cailleau is responsible. Her occasional pupils recitals are among the very best in the State, if not in the entire West, and her own, only too rare concert appearances are greeted with

more than ordinary delight by hundreds of enthusiastic music lovers. She has trained a number of artistic pupils who are constantly in demand because of their voices and the intelligence of their singing, and the fact that she has been chosen as a member of the University of California Extension Course faculty is evidence for the high esteem in which she is held. Mme. Cailleau has begun this season with the largest class of pupils in her experience, and she is kept so busy that she can hardly find time to continue her concert work to which she is so greatly attached.

## KRUGER-JOLLAIN CONCERTS

Upon another page of this issue will be found some interesting announcement regarding a series of concerts by George Kruger, pianist, G. Jollain, violinist and with Mme. Rose Relda Cailleau as soprano soloist. We have not the necessary space at our command to do full justice to these events at this time, but trust that our readers will jot down the information imparted in the announcement. Further particulars regarding these artistic events will appear in subsequent issues.

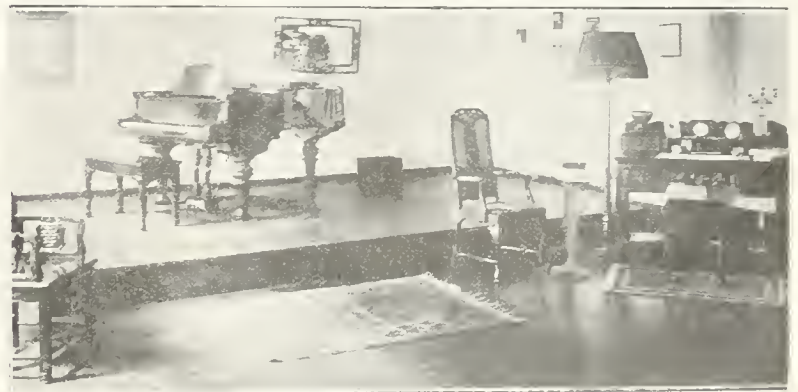
of enthusiastic music lovers. She has

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Ida G. Scott, One of San Francisco's Most  
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## SAN DIEGO MUSIC SEASON OPENS

Spreckels Theatre Crowded When Merle Alcock and Lambert Murphy Present Excellent Program and Are Heartily Received

By EDWARD SCHLOSSBERG

San Diego, Oct. 21, 1919:—Every seat in the Spreckels Theatre was occupied last evening when the official opening of San Diego's musical season took place. The audience was very enthusiastic considering the very light program, as frequent encores were demanded, and Merle Alcock and Lambert Murphy responded most freely. Both singers have splendid diction, a lovely legato and good pianissimos, although in the upper register they seemed to have a slight tension in the vocal cords. Yet their voices are particularly adapted to the type of songs that were sung. Although the program was well rendered it was rather disappointing owing to the lack of some of the big classics. Deeper emotions, dramatic fire and climaxes were conspicuous by their absence. The whole evening seemed to lack that tone of first-class artistry, still there were many points of interest. The gorgeous gown that Merle Alcock wore alone was surely worth the price of admission. It was a magnificent creation in dull gold lace, with shimmering, iridescent head effect, in exquisite shades of old blue. The accompanist did splendid work.

Mr. Murphy opened the program with two songs of the Russian school, represented by Gretchaninoff and Rachmaninoff. The opening number by Gretchaninoff was sung exceptionally well. Two French numbers by Lalo and Massenet concluded the first group. The French suits his voice well. For an encore he sang "Absent."

Merle Alcock began with Haydn's "She Never Told Her Love." Here she seemed to lack that necessary dignity, and in the lighter songs by Cadman and Lood, there was not enough grace. It lacked that touch of



PERCY GRAINGER

The Famous Composer-Pianist Who Will Be Heard in Concert Here Some Time Next March Under the Management of Selby C. Oppenheimer

"badinage," yet she has a naturally smooth voice which is a pleasure to listen to. Several duets in which their voices blended beautifully helped to relieve the monotony of the program. They included a quaint Tuscan folk song, being in direct contrast to "Passage Birds' Farewell." The program closed with "Home to Our Mountains" from *Il Trovatore*. For an encore to their first group they sang "Oh, That We Two Were Maying" by Nevin.

#### BEEL-McMANUS SONATA RECITALS

A series of three sonata recitals is to be given by Sigmund Beel, violinist, and George Stewart McManus, pianist, in the Italian room at the St. Francis on the evenings of November 6th, November 20th and December 4th, Thursdays, under the auspices of the Extension Division of the University of California.

Sonatas by Bach, Mozart, Beethoven, Schumann, Grieg, Cesar Franck, are on the programs, and a new work by Cecil Burtch is to be played for the first time in San Francisco.

Julian R. Waybur, in charge of musical instruction of the Extension Division of the University of California, offers these musical opportunities as part of the educational work of the University, and a special price is made to students for the three recitals.

Tickets may now be secured for the recitals at the San Francisco office of University Extension, 140 Kearny street, or at 301 California Hall, Berkeley.

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## IDA G. SCOTT'S RAPID RECOGNITION

After a comparatively short time in San Francisco, Ida G. Scott, the young dramatic soprano, has taken her place among the leading musicians of the coast. Miss Scott is a California girl but received most of her musical education abroad, chiefly in Paris, where she studied three years with Jean de Reszke. From her association with this great master, Miss Scott acquired not only a thorough understanding of the difficult technique of her art, but she was in an environment which kept her constantly in touch with the greatest musicians of the time. Naturally she developed a rare discrimination, and a very high standard. After her three years' study with de Reszke, for whom she has unbounded admiration and enthusiasm, Miss Scott went to Milan, where she perfected her Italian and coached Italian repertoire with Sinoretti. A brief visit to America and she returned to Europe by way of the Orient, giving several concerts in Australia and also singing with the Sydney Orchestra.

The next three years found her established in London, singing, teaching and studying, and as was the case with so many other artists, the out-break of war brought her back to America. Yeatman Griffith, the well-known teacher of Florence Macbeth, was the teacher Miss Scott chose to study with in London, and it is due to the direct, simple way he had of imparting the principles of singing, (for there are just as well defined, established principles in the art of singing as there are in the art of violin or piano playing) that she is enthusiastically devoting much of her time to teaching.

Contrary to the popular belief that one must have a great voice in order to become a singer, experience has proved that the voice is not the great essential; for many with great voices have failed to become artists, while others with much less voice to begin with have become noted. There is no easy road to perfection, and no one need make the attempt, no matter what the natural endowment, unless he has a limitless capacity for serious work. Many fail to reach the goal because



GIULIO MINETTI

Indefatigable Violinist and Ensemble Player, Who Again Occupies a Prominent Position in the San Francisco Symphony Orchestra

of one-sided education, thinking that the vocal work is enough, but Miss Scott insists that her pupils have a knowledge of harmony and piano or violin. One of the reasons for the lack of a just appreciation in America of the seriousness of the art of music, comes largely from the dearth of concerts, and the young people grow up without any standards. When this is true in cities, how much more is it so in the small communities. This condition is being overcome to some extent by individual effort in some places, and in others by the Music Clubs who engage the best available artists for concerts. It takes time to make a demand for the best—supply the necessary funds to bring the best people, but it can be done.

There is a small town not far from San Francisco that has a reputation for being one of the most musical towns in the State, and yet four years ago a classical concert would have found no audience. The little group of music lovers who made the first series possible, has grown to a subscription that has insisted on having the San Francisco Chamber Music Society each year, and would not consider complete a course that did not bring Louis Persinger. They want only the best and this little town is not exceptional, so when all our small communities are hearing the best music given by real artists, we can look for more discriminating appreciation and greater seriousness in the study of this most beautiful and most necessary of all arts.

The Pacific Coast Musical Review, \$2.00 per year, in advance



## CHAS. WAKEFIELD CADMAN—MASTER COMPOSER

Distinguished Musician Reflects Credit Upon the American Composer Who Has Not Always Been Able to Attain Well Merited Recognition

To thousands over America who admire "From the Land of the Sky-blue Water" and "At Dawning," Charles Wakefield Cadman as a song writer needs no introduction. The greatest artists in the world have long made these and other Cadman songs household possessions, and when it is known that his Indian songs have been translated into the Russian language and some of his ballads issued in French, Spanish and Italian, some idea of the popularity of this composer may be gained.

To the musical student and well informed music lover and critic, the name of Cadman is also identified with a healthy movement for American opera and chamber music. The great success of his American opera "Shanewis" (The Robin Woman) at the Metropolitan Opera House in New York for two consecutive seasons (being the only American work thus far to live more than a single season at this house) is still fresh in the public mind. Besides this, Cadman has written a most successful violin, cello and piano Trio in D major which has been widely played by chamber music organizations over the country; while his most serious piano work, a Sonata in A major, has been widely recognized by critics and public. The composer has more than three hundred published works to his credit. These include the simplest teaching pieces for children, part-songs for mixed, male and female voices; piano music of various grades; organ, violin and cello numbers (arrangements and transcriptions); a half dozen artistic song cycles, and scores of songs.

Cadman is perhaps more fortunate than most composers in that it is possible for him to adequately present his own compositions in recital. He has a vigorous style and technic intimately suited to his own piano numbers and songs, and according to the critics a convincing and colorful tone-production—insofar as the presentation of his own compositions is concerned. This popular American composer has appeared in all the large cities of America with the greatest success, not only in his famous "American Indian Music-Talk," with Tsiainia Redfeather, the Indian mezzo soprano; but with celebrated singers in his songs and ballads. He may be engaged for recital of his own compositions with the assistance of a singer or instrumentalist, or as an accompanist-composer in connection with choral societies wishing to present his works.

The following appreciation appeared in the Music News of Chicago over the signature of Albert Cotsworth:

Not "From the Land of the Sky Blue Water" comes the tone poet of his day. No, indeed. "The Town of Smoke and of Coal Dust" has really done well by the country. For Pittsburgh sponsors Christine Miller and Charles Wakefield Cadman and they will keep it on the map far better than the Carnegie Institute and its municipal organist. One of the first glimpses Chicago had of Miss Miller was when Mr. Cadman was her accompanist. It was a great combination!

This Young Lochinvar, who may truthfully be called the Grieg of American Music, really should have come out of the West, for he has found his largest inspiration there. The comparison to Grieg might be called better, perhaps, a similarity. Like Grieg, Mr. Cadman pours new wine into old bottles—and they do not break. And in another way he interprets a scriptural precept and calls nothing common. In the last analysis the true purpose of all art is to lift up and beautify the commonplace. The artist with surest touch is he who infuses personality into stiff lines and makes them graceful, who softens rugged masses, who finds the flower hidden among the coarse grasses. A genuine thrill touches the susceptible heart and brain when the barren intervals and harsh tones of tribal melody, layed upon an uncouth Indian flageolet, are sympathetically harmonized into phrases of emotional significance. The ungainly melody which provoked a ripple of mirth by its jarring lack of concord gave its lesson to the thoughtless, who are ever ready to grasp a half truth and be gleeful, when it emerged in appealing tenderness from understanding fingers. The ability to discover the sermons in stones and good in everything

must accompany a study of the simple things out of which rare moments and even great ones are built. This ability or winning willingness is as rare as genius, if it is not its superior.

Mr. Cadman probably drifted into his now acknowledged metier—the use of tribal melodies and the folk lore of the fast vanishing Indians. He acknowledges easily and readily the labors of Miss Fletcher and the others who have gone before him. But to him it is to be given to preserve in more subtle form what is a fascinating storehouse of subject matter. He can never hope to obtain the thousands of tunes with which Grieg was inundated. And for the present he is content to voice the examples in rather direct and obvious form. But the little glimpse of his coming and larger self shines through the measures of his A major sonata. The andante, in particular, has the haunting character which inheres in all folk song treatment. It is supremely restful, while it palpitates with tenderness and is melody in itself to conjure with. One likes to believe that it signalizes, some day, a wonderful adagio in a piano concerto to take its place beside that deathless one which Grieg built on just such a theme as might be found among Indian tunes and rhymes. In this, too, he will utilize those peculiar contrary rhythms so much a part of the music lore of a once great race of mankind. And he will make it all melodious, for his music ripples tone, whether he wishes it or not, and thereby wins its place.

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Andante Cantabile, Symphony No. 5 Tchaikowsky  
"Carmen" Suite Bizet  
Rhapsody No. 2 Liszt  
Minuet Beethoven  
Humoreske Dvorak  
"Ride of the Valkyries" Wagner

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# **OSIAH ZURO FOUNDS IDEAL OPERA SCHOOL**

**New Educational Enterprise of the Indefatigable Orchestra Conductor Establishes New Record in the History of American Music Education**

Many music schools have been organized at various times that claimed superiority over other schools and a loftiness of aim never attained by others. But in the case of the New Opera School just established by Josiah Zuro and his associates in New York actually fulfills these claims, and herein it differs somewhat from any of its predecessors. The names on the faculty staff of this new educational institution proclaim the excellence of the same with an eloquence which even Mr. Zuro hardly could do justice to in his most enthusiastic and optimistic moments. Each of the names represented in the list of teachers is the last word in the phase of the art which he imparts.

The name of Coini is familiar to practically all music lovers who keep informed on operatic affairs. Mr. Coini was the operatic stage director to put on Tosca when it was given for the first time at Covent Garden, London, some twenty years ago. He has been stage director in all leading opera houses in Europe, before coming to Hammerstein's Opera House in New York twelve years ago. Since then he has also produced many excellent independent productions, including some magnificent Shakespeare festival performances. Aside from all the numerous Hammerstein enterprises in which Messrs. Coini and Zuro worked together, these two energetic artistic forces were also associated in the famous Century Opera House production in New York. This season Mr. Coini is acting as stage director for the noted Society of American Singers at the Park Theatre, New York. Mr. Coini will teach the technique of acting and the roles in the operas, and furthermore stage the operatic performances with the students.

Adolf Bolm is another well known celebrity. Besides being one of the most famous of the Russian dancers, he has become noted as a producer and a teacher. For instance he prepared and produced Petrushka at the Metropolitan Opera House and also Le Cocc D'or, in which he essayed the principal role. This coming season he will, in addition to his performances at the Metropolitan, produce and stage an opera by Prokofieff for the Chicago Opera Company. He will also present and appear in a new ballet by Carpenter with the Chicago Company. This celebrity is going to teach at the New School of Opera.

Luigi Albertieri, another famous member of the faculty, has been associated for many years with the Metropolitan Opera House as ballet master. Hans Steiner, another able faculty member, was a German chorus master and co-repetiteur at the Metropolitan and has for years been associated with the Munich opera as well as other opera houses in Germany.

W. H. Humiston is another staff member of the New School of Opera who is worthy of special mention. His present position in New York is that of assistant conductor of the Philharmonic Society of New York. He is very well known as an authority on musical history, Bach, Wagner, and other famous masters of compositions. Together with Steiner he is in the department of coaching and repertoire, to which belongs also Joseph Littau. He, too, is well established as a musical authority, the Boston Opera Company having been the sphere of his triumphs. At present he is conducting an excellent orchestra at the Rivoli Theatre with brilliant success.

Amadeo Grossi, whose fame is thoroughly established among many Italian opera houses, is the teacher of Italian diction and the Italian language, at this exemplary musical educational institution. Jean Arnaud is also an unusually efficient musical educator who graces the staff of the New Opera School.

Of course it hardly needs any commendation on our part to introduce the Director—Josiah Zuro. His name is as familiar in the far West as it is in the East. We know of no superior operatic conductor, no more serious pedagogue, no finer nor more thorough chorus director, in fact no one—and we know many—who is so completely suited to the post of director of an opera school than Josiah Zuro. And just to show that we are sincere in what we say we can add that we would tell him this to his face, if he were here, without being afraid.

Zuro thus being the director of the New Opera School it will be easy to understand that the ideals to be emulated by this institution are the highest ones. To begin with only pupils with satisfactory voice and the necessary artistic intelligence are admitted. Teaching will be individual when required and in classes when necessary. For instance, a young singer will be trained in a role first by one of the three "coachs" (after Mr. Zuro has selected the repertoire of roles for that particular student). Simultaneously the diction and dramatic accent of this role (divorced from the music) is to be taught by the language teacher. The technique of acting "in general" must also be studied at the same time.

When the singer is sufficiently advanced in the knowledge of his or her role, Mr. Zuro will take charge and will add the fine touches and psychological analyses of the character studied, etc. This role is then taught to be acted by Mr. Coini after he already taught the future artist the rudimentary knowledge of acting and stage deportment. After all this individual instruction comes the class instruction, consisting of rehearsing the whole opera with all the other characters (all of whom have gone through similar educational processes) first musically and then histrionically, according to scenes, on the stage of the Rivoli Theatre, which is at the disposal of the school. The possession of a real stage facing a real auditorium, even though it is not filled with spectators at the time, with a seating capacity of 2500 is something no other school can boast of.

The more advanced pupils, as the opportunity arises, will from time to time be utilized at the Rialto and Rivoli Theatres either in solo or ensemble work. A

most attractive feature is the establishment of a department which will seek outside opportunities for public appearances of the young singers graduating from the New Opera School. This department will circulate one thousand announcements to public schools, high schools, clubs and various organizations which occasionally make use of musical programs, including singing or dancing.

The man who will have charge of obtaining engagements, no matter how humble, as long as they offer opportunities for practical experience, is Julius Hopp, for some time identified with popular musical enterprises. There are still more ambitious plans pending, but as yet nothing definite is ready for publication.

While a great deal of the above descriptive article is concentrated upon the singing and acting department of the school it should not be lost sight of that in Adolf Bolm, the New Opera School includes the foremost teacher in mimicry, Russian, classical and all possible phases of the terpsichorean art in America. Mr. Bolm has been specially successful in original conceptions and has turned out a number of amazingly skillful pupils.

All of the above information regarding the personnel of this school is, of course, most interesting and gratifying; but the most important fact of the announcement regarding the founding of this school by Mr. Zuro is the importance and the necessity of such an institution. What America has long needed was a training school for artists that can be pointed out as a standard by which to judge efficiency. This Mr. Zuro will succeed in doing through this New Opera School. We know it will be a success. We know it is a necessity. Then, here's to its prosperity and brilliant future!

## **MME. SCHUMANN-HEINK TO COME IN JANUARY**

**Great Diva to Give Some of Her Matchless Programs Demonstrating the Magnetism of Her Art and the Power of Her Irresistible Personality**

Surely there is hardly any conscientious music lover within reach of these lines who is not pleased and happy to know that Mme. Ernestine Schumann-Heink will visit us next January. So much has been written and said about the appealing and unforgettable expressive art of Mme. Schumann-Heink that words hardly suffice at this time to do justice to the impression made by this famous woman upon the musical public. She has established for herself a reputation that reaches beyond the mere homage paid an artist. She has established for herself lasting fame as a woman—an apostle serving in the interests of humanity, a high priestess bringing the message of good womanhood and motherhood to the people at large.

But this is not a journal devoted to psychological or humanitarian policies. It is rather a paper devoted to the cause of music and in this capacity we can not help but rejoice that Mme. Schumann-Heink will be among

our visiting artists during the forthcoming season. After hearing a number of singers with fine voices, pleasing personality, concise enunciation and romantic qualities, Schumann-Heink stands forth as a giantess of vocal art. She possesses the power to thrill, hers is a personality that dominates monster audiences and rouses them to cheers and homage. She can bring tears and laughter in quick succession and can play upon the heart strings of people's souls with sensitive sympathy and human understanding. It is not necessary to say much to express ones admiration for this greatest of singers. But few words are needed to understand the joy derived from listening to this genius. It is indeed a fortunate managerial decision that brings Schumann-Heink to the Exposition Auditorium during January.

It is also pleasing to hear that Frank La Forge will come along as her accompanist, for we have yet to witness the pianistic art of any accompanist we have heard during the twenty-five years of our journalistic experience that would satisfy us to the same degree that Mr. La Forge does. It will be an incomparable combination of artists that will treat us to veritable feasts of song next January.

ALFRED NETZGER.

## **WILLIAM F. ZECH, A CREDIT TO THE CITY**

We know of no musician who has done more toward the gradual emancipation of musical appreciation in this city than William F. Zech, the widely known violinist, ensemble player, conductor and teacher. For a number of years he has worked steadily and persistently toward one purpose, namely, to better the musical understanding among young, aspiring students and thereby lay the foundation toward greater appreciation among future generations. Mr. Zech as pedagogue, chamber music player, violinist and teacher, has done more than his share to add to the musical growth of this city. As conductor of the Zech Orchestra, an organization of unusually skillful musicians, he has contributed some of the most interesting and most remarkable musical events to the season's calendar. For several years this unusually skillful body of musicians, from fifty to sixty in number, has given programs of the highest category and has attracted large audiences that showed by their hearty appreciation the enjoyment they derived from these excellent performances. The programs include such works as Mendelssohn's Fingal's Cave Overture, Beethoven symphonies, compositions by Haydn, Handel, and in fact many of the standard classics in orchestral works, and they have always been played with efficiency and musicianship. Mr. Zech is heartily to be congratulated upon his energy, unselfishness and artistic thoroughness. The majority of the clever players in his orchestra are pupils of his and many an excellent violin soloist has graduated from these ranks. The orchestra is now rehearsing for several concerts to be given this season.

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# OBJECTS OF THE CALIFORNIA FEDERATION OF MUSICAL CLUBS

**Determined Efforts To Be Made to Concentrate Energy of All California Music Clubs Toward Spreading the Musical Gospel Into the Farthest Corner of the State---Resident Artists To Be Given Better Opportunities**

By GEORGE EDWARDS

Two significant facts confront the observer of social movements; facts as obvious in musical organization as in other lines. These are, the number of ideals which lack the machinery for socialization, and the number of well equipped organizations which lack vital ideals which should be their *raison d'être*. Only occasionally are the two factors combined in one, and a strong and socially valuable movement obtained.

The recent birth of the California Federation of Music Clubs, and its rapid growth in the year of its life, have compelled the attention of every socially conscious musician, and have stung him into inquiring first as to the manner of the organization, and second, as to its purpose and scope.

There is a large group of capable and incapable musicians scattered over the State," thinks he; "A group of people who give of their energy freely to club programs and patriotic movements, such as Red Cross and War Camp Community Service. These artists are met on application to many managers with the answer that there is no demand for State talent. State composers have little, if any, voice for their creative product. Clubs spend all they can on eastern artists who have had sufficient advertising to give them a reputation, and begrudge every cent which it is necessary to pay to those whose activities give an object to their regular meetings. This on the one hand.

"On the other is a congeries of musical clubs large and small; most of them, which are not frankly 'managing clubs,' (that is, organized agencies of metropolitan managers), entirely lacking in any conscious object; wishing 'to do good' and having no idea what 'good' consists of, much less how to accomplish it.

"And now a co-ordinating of these clubs into a State Federation. Will it be able to accomplish itself? Will

creation of its constituent units. I think there can be no question of value at this point. What bright-eyed endeavor the formation of musical clubs in towns now musically dumb will stimulate can not be foretold, but it is sure to a degree which will justify the existence of the State Federation.

But to feed her children the mother must feed herself. And the trying part of the problem is the persuading of established and self-sufficient clubs to join in the movement. For this no inducement can be offered except that of service. But no one can paint the lily of service so well as the State president, Mrs. Bessie Bartlett Frankel. "What you give to the Federation that do you gain for your own soul," she says. "We cannot work alone; we need each other. It is a question of service; service to the other club and to the smaller and less self-reliant club, and to music in general, and not my club nor my community alone.

"I do hope that our convention next year will see these hopes crystallized. But we must continue to get after the clubs who have not joined forces with us. Some of them think they can work alone, and simply ignore any letter I send them. Of course, we all know that this is a time of co-ordination and co-operation."

And yet if these clubs ignore this opportunity for service what reason have they for existing? Dostoevsky says somewhere that when a person has attained his own unit of happiness, health and success, there is nothing left for him to do but turn about and do some socially useful thing. This is just as true of clubs. For a time self-organization may be the all important thing,

available for this purpose, a list is being made of all California composers, as well as of their compositions for violin, piano, and vocal solo. This list will be printed and widely distributed, and is expected to be an encouragement to further original composition by California composers, as well as to publishers who have been backward about printing the best of which native creators are capable.

To quote Mrs. Frankel: "This year we want to do all we can to carry music into all the far corners of the State. We must accomplish this through club extension, community and county festivals, and through literary extension. What further value the State Federation may have is suggested by the nature and purpose of club functions generally.

Clubs are of several types, and vary in the success with which they carry out their conscious or unconscious purpose. The Amphion Club in San Diego, and the various Saturday clubs which grew out of the original one at Sacramento, are frankly "managing clubs," which by collaboration of guarantees, act in co-operation with the metropolitan managers in securing to their respective cities a regular "course" of visiting artists. The professional managers, for the most part, see to it that these clubs live up to the capacity of their energies.

The Profession Musicians' Guild in San Diego, and the various Musicians' Clubs of other towns, turn their attention, more or less waveringly, to protective matters of financial guarantees for work done by themselves. But these clubs tend to become merely social clubs, with the necessity of amusing themselves by some sort of program which is a drain on the energies of those who are required to take part, and are a bore to those who have to attend. Much more to the point are those other "Musicians' Clubs" in Los Angeles and San Francisco, which are frankly convivial; where you eat and converse and gossip, and are stimulated by human intercourse with your conferees.

In Los Angeles and San Francisco, the managing clubs are not required, for the professional managers work up their own courses of visiting artists. In these cities the clubs give programs by artist members, paying them, as little as possible, it is true, but sufficient to be an inducement to "keep up their practice" and express themselves from time to time. No complaint can



GEORGE EDWARDS

The Well Known Pianist-Composer and Critic Who Has Established a Splendid Reputation for Himself



MRS. CECIL FRANKEL

President California Federation of Music Clubs, and One of the Most Active Musical Workers on the Pacific Coast

it know any better than the isolated clubs what 'good' consists of? Will it have any better technique and desire for accomplishing it than they?"

And the disillusioned observer returns to his finger exercises with a sceptical sigh, and with a total lack of faith in any power which, by mere size, shall be able to increase the inducements for artists to do good work.

But if it happens that he has attended any of the meetings of the first convention of Federated Clubs in Oakland last Spring, he may have a saving doubt that here some "good" may be accomplished. In the first place he could not doubt that these people mean business. They intend to accomplish their organization. They are intent on carrying out their slogan of "A music club in every town in every county in the State."

The California Federation of Music Clubs is, of course, a branch of the National Federation of Music Clubs which has been in existence for a number of years. The State organizations have become necessary to secure a closer and complete co-ordination of the isolated clubs. And the slogan of the national group is "A music club in every town, in every State in the Union,"—no small job; but by organizing the State, not at all unlikely of accomplishment.

So the first thing the State Federation is turning its attention to is the founding of the very unity of which it is to be composed. Encouragement is being given to smaller towns to organize clubs, the objects and methods of organization to be furnished by the mother group. Certainly this is no mere "vamping" of energy already in existence, as the title of the movement might suggest. At the very outset it is devoting itself to the

but when this is accomplished what is a club to do? It must do something; for energy wells up in an organism, which must flow out, if not healthily, then unhealthily, and those clubs which are especially successful in organization, and which do not have any very definite program whereon to spend their energy, are doubly responsible for assisting, through the Federation, in establishing new clubs in the smaller places.

But what is the use of clubs anyway? And if isolated clubs are useless, how, then, can a federation of them have any value?

The California Federation of Music Clubs is already answering this question in several practical ways. Following the example of the National Federation, contests are to be held each year to determine the "best" young professional pianist, violinist, and vocalist in the State. Miss Belle T. Ritchie, of Fresno, is State Chairman of the Contest Committee. The State is divided into three divisions, Northern, Southern and Central California, with a sub-chairman for each. The Division Contests will be held one month prior to the State Convention; and the winners of the State prizes are to be candidates to the National Contests. Capable judges and suitable prizes are to be available for these events.

An important feature of the State Contests will be the use of one composition by each contestant from the pen of a permanent resident of California. And in order to inform teachers and contestants of the material



SIGMUND BEEL

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be made where a club pays out all it can to encourage local performance; but where, as in the Amphion Club of San Diego, a limit of ten dollars was allowed for each "professional" performer, and at the end of the year five hundred dollars were invested in Liberty bonds, a real degradation was forced upon the artists. Many of them had their own Liberty bonds, and nearly all of them had performed many times for patriotic meetings. If, as compensation for these sacrifices, they could reasonably have turned to their club for financial encouragement, both the club and the government would have had more loyal supporters, and the artists would have had an increased musical self-respect and ambition.

The one thing that all musical clubs have in common is the responsibility to provide financial justification for the superhuman standards of art. If clubs shall require of their members faultless performances and noble communications, then members may require of clubs remuneration in proportion.

The cure is not for artists to stand out unheard until an inducement is offered which they may accept with self-respect. Too many of the best interpreters in California are never heard at all for this very reason. They respect their art too much to sue for a hearing, and without a hearing, no one knows of the artistic power they possess. Club members have the instrument of parliamentary procedure. They can introduce movements whereby the club can be made to perform its legitimate function, which is to deem itself most

(Continued on Page 14, Column 3.)



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Announces the Following Distinguished Artists, who are at present living in California and are available for

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This splendid organization is unquestionably one of the leading ensembles of the country. An unbroken series of successful concerts every season have not failed to impress the critical musical public that this society of distinguished artists is well worth listening to.

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It is safe to say without fear of contradiction that Mme. Sprotte is one of the great artists of the day. The laudatory appreciations accorded her from both public and press whenever her unusually beautiful contralto voice is heard are sufficient proof of her artistic powers to please any audience.

**EVGENIA BUYKO**

A young Russian artist who is presenting successfully her own original art interpretations of the Spirit of Russia. Her singing as well as her dancing is effective and altogether sincere.

**LAWRENCE STRAUSS**

His pure lyric tenor voice and a wide musical experience has established this young artist as one of the most interesting of contemporary singers. His authoritative interpretation of French songs recently brought him an engagement to sing with Yvette Gilbert in New York. His recent appearance with Schumann-Heink has established him as a most popular festival artist.

**IDA G. SCOTT**

A gifted lyric soprano whose entrance into the field of song recital is only a fitting culmination of her success in the European music centers where the art of vocal interpretation is valued for the æsthetic qualities that endear a singer to a discriminating audience.

*Mabel Riegelman, Soprano***MABEL RIEGELMAN**

This young dramatic soprano leaped into sudden fame a few seasons ago as an operatic singer. The warm, fresh purity of her voice and the brilliant interpretations of the songs she sings have already made her popular with a multitude of concert-goers.

**JACK EDWARD HILLMAN**

This favorite young baritone is constantly in demand for concert engagements. As assisting artist with Mrs. H. H. A. Beach, the well known composer, and with Tina Lerner, the celebrated Russian pianist, he has made many friends in the Western music world.

**CONSTANCE ALEXANDRE**

Another young California artist who is rapidly gaining recognition in Eastern as well as Western musical circles. She can justly be proud of the many favorable tributes that have been paid her by the press and public wherever she has sung.



# L. E. BEHYMER SEASON GREATEST IN HISTORY

In Addition to His Brilliant Los Angeles Season, Including the Great Philharmonic Courses  
Enterprising Impresario Supplies Most Prominent Interior Cities in California, Nevada,  
Arizona, and in Some Instances Utah, With Some of the Most Distinguished Artists

"This year promises to be the greatest in the history of Music in America," commented L. E. Behymer, the California impresario, when asked about the forthcoming season. "All over the United States, music is receiving the greatest impetus possible. American composers are being given greater opportunity than ever before, their compositions appearing on recital, ensemble, choral, band, and symphony orchestra programs. Every hamlet, as well as metropolitan city, will have its series of artistic entertainments, ranging from interpretative dancing as depicted by the Isadora Duncan dancers to Galli-Curci, who still retains the pinnacle of vogue and popularity she won in America two years ago.

"The Philharmonic Concert series, which I inaugurated in Los Angeles 23 years ago, and which the unflinching support of the music lovers of the city has made possible of continuance, are now established in Albuquerque, El Paso, Bisbee, Phoenix, Tucson, Douglas, Reno, Riverside, Redlands, San Diego, Fresno, San Jose, Sacramento, Santa Barbara, Long Beach, Claremont, with Santa Monica, Stockton, Bakersfield, San Luis Obispo, and Visalia, coming under the banner this com-

Cadman's compositions so surpassingly well. This opening date will be November 1.

"Clarence Whitehill, one of the really distinguished American singers of the day, who has not been heard here since he sang Parsifal with the Chicago Opera Company, will be the second artist on this series, November 15. With him comes Winifred Byrd, who it is claimed is the most promising and brilliant of the young American pianists.

"John Philip Sousa with an entirely different program from the evening series, the famous Cherniavsky Trio, violin, cello and piano, Alfred Cortot, pianist, and Percy Grainger, the Australian pianist, whose compositions have been so tremendously successful the world over, but in America in particular, have an unsurpassed vogue, Riccardo Stracciari, Italian baritone, and a concert by Amelita Galli-Curci, on May 7, completes quite the most diversified and interesting list of artists ever announced by us.

"I am looking forward to the most successful season in music, the Pacific Coast has ever enjoyed," commented Mr. Behymer; "The public mind is no longer harassed by its far-flung duties, the home spirit is once

## OBJECTS OF THE CALIFORNIA FEDERATION OF MUSICAL CLUBS

(Continued from Page 12, Column 3.)  
successful when it has become the poorest through the remuneration of its artist members.

More or less clearly, I think the California Federation of Music Clubs sees this point. This very season, for example, it is arranging a tour for the winners of the prizes of the National Federation of Music Clubs who will give a combined program before many of the clubs of the State Federation. These young artists have been discovered and are now being given encouragement by the Federated Music Clubs. One of the trio, Miss Ruth Hutchinson, pianist, is a California girl; and the clubs will take special pleasure in backing up the young woman who brought honor to her State in a contest with all other State candidates.

To encourage new talent is a valuable thing, just as in industry, to encourage new products, and new uses for old ones is valuable. But it is not the cure, any more than in industry, for the under consumption (sometimes called "over production") of staples. There never was a time when every one in the State had enough to eat and satisfactory clothes to wear, and good enough music to hear. And there never was a time when food and clothing and music were not existent in the State sufficient for the material and spiritual needs of everyone. It is only that the means of distribution have been diverted from their normal course, the means of communication being either insufficiently developed or else definitely converted into a means of separation.

The clubs, and above all the Federation of Music



THE ZOELLNER QUARTET

Four Noted Musicians, Known at Home and Abroad, in a Moment of Well Merited Relaxation

ing year. The musical organizations and enterprising women's clubs have made possible the establishment of these recital series in each of these cities. Recognizing long ago the cultural value and great relaxation possible in listening to the finest and highest type of music, these women have, against the greatest odds, established and maintained these series.

"For Los Angeles during the coming season, the three Philharmonic Concert Series will be continued, with eight world famous stars on each instead of the usual seven, with season ticket prices remaining the same. The Tuesday Evening Series was opened October 21, with Lambert Murphy, the well known American tenor, and Merle Alcock, contralto.

"John Philip Sousa and his Band, November 25, Albert Spalding, violinist, December 16, Helen Stanley, January 6, Alfred Cortot, French pianist, March 2, Carolina Lazzari, contralto, January 27, Riccardo Stracciari, baritone, April 20, and the one and only Amelita Galli-Curci, May 6, complete this series.

"The Thursday Evening series will present the Isadora Duncan Dancers with George Copeland, pianist, November 20, Ernestine Schumann-Heink, January 20, Leo Ornstein, pianist, February 12, Jacques Thibaud, violinist, March 11, Sophie Braslau, contralto, March 18, Flozaley Quartet, Chamber Music, April 8, Florence Macbeth, soprano, April 15, and Galli-Curci, May 6.

"The Saturday Afternoon series which has proven such a decided asset in the enjoyment of the Winter tourist and the out of town lover of music, will be opened by Charles Wakefield Cadman, the composer, and Princess Tsianina, the Indian mezzo-soprano who sings

more complete, with the loved ones returned, financially the country seems to be in excellent shape, while the artistic growth is fabulous.

"In addition to these concert series, of course I shall have the Philharmonic Orchestra of Los Angeles in an extended season, the famous St. Cecilia Orchestra, Ernestine Schumann-Heink, Luisa Tetrazzini, The American Syncopated Orchestra, the St. Gregory Sistine Choir, the Minneapolis Symphony Orchestra, Jascha Heifetz, the most sensational violinist in two decades, the Gallo San Carlo Opera Company, and the New English Opera Company this same impresario has organized, and two joint recitals by those well known violinists, Eugene Ysaye and Mischa Elman, touring throughout the Southwest. Certainly California, Nevada, Arizona, and New Mexico in general, and Los Angeles in particular, will not be lacking in music."

Alberta Livernash-Hyde is anticipating the busiest season of her career so far as her services are coming more into demand as her art is broadening out. She expects to give a big concert of piano compositions in the near future and is preparing an unusually interesting program for this occasion. Mrs. Hyde has also been doing a great deal of ensemble work and accompanying, and she expects to do a great deal along this line during the ensuing season. Mrs. Hyde is the proud possessor of a beautiful portrait reproduced in this issue by Clark Hobart, one of California's most celebrated painters. It adorns a wall of Mrs. Hyde's unique barn studio on Grove street, which was the scene last winter, and will again be this year, of many musicales, both formal, and also social informal gatherings.



MME. JOHANNA KRISTOFFY

One of the Most Distinguished Vocal Artists Who Ever Selected Californian as Her Home

Clubs, are the normal means of communication between musical consumers and producers. It cannot, as yet, be charged that they have in any great degree been converted into a means of separation with graft as the motive; but they certainly have been suspicious of the material assistance they might be to the artist-producers.

And until they become positively extravagant in their patronage of the musical wares of the local profession, they are open to conviction as accomplices in the sin of separateness.

## HUMOROUS SCHUMANN-HEINK EPISODE

Frank La Forge, the well known composer of so many beautiful songs, who also acts as accompanist for Mme. Schumann-Heink, has many amusing incidents to relate in connection with their joint concert tours. "One of the funniest things I remember," related Mr. La Forge to a representative of the New York Morning Telegraph, "took place in Twin Falls. Madame was giving a recital and we were on the platform all ready to begin when she signaled to an attendant to bring a chair. Was she tired? Did she want it to lean on? Was she going to sit down? No, she was not going to sit down. She carried the chair to the edge of the platform and signalled to a woman who sat in the front row beneath, her enraptured face peering from between two columbia babies who nearly smothered her. When this woman finally understood Madame's kindly intent, the chair was set in the aisle, and with the plump babies enthroned thereon, the concert proceeded without further interruption."



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## A. CLARK, JR., MAY JUSTLY BE PROUD OF PHILHARMONIC

Picked Body of Ninety Musicians, Exhaustive Library of Old and Modern Standard Works, Excellent Quality of Orchestral Instruments, and, Above All, a Master Conductor and Energetic Manager, Give Los Angeles a Symphonic Institution to be Reckoned With

(Specially Written for the Pacific Coast Musical Review)

On Friday afternoon, October 24th, and Saturday evening, October 25th, in Los Angeles, a new page in musical history was made, when the Philharmonic Orchestra of that city, presented its initial pair of programs. The Philharmonic was founded by W. A. Clark, Jr., and under his generous patronage and farsighted musical judgment, it has been at once established on a basis such as no other organization of similar kind has had from the start.

A man of splendid academic training, a barrister by profession, a violinist and musician of more than average ability, a cosmopolitan of the highest type, Mr. Clark has chosen to give to Los Angeles, a symphony or orchestra which will make his favorite city known nationally and internationally in musical channels. He has established a personnel of ninety first-class musicians, fifteen of whom were imported from the East. These routined men he has left to the direction of Walter Henry Rothwell, a musician, composer and conductor of extraordinary gifts.

Not the slightest detail of equipment in instruments or library has been neglected. Mr. Rothwell was given carte blanche to purchase music such as would equal that on the shelves of the older, standardized organizations of the East. Ten thousand dollars has been invested in this one particular; the novelties of France, Russia, Italy and America, the standard classics, the contemporary writers are all represented; one item alone schedules the nine Beethoven symphonies.

A celesta has been ordered from Paris, the very finest Cathedral chimes, pedal-tuned tympani with various

after the first and formative one, which cost close to \$200,000.

### ZOELLNER QUARTET HEAVILY BOOKED

The coming season will find the Zoellner Quartet making its Eighth Transcontinental Tour of America. Their bookings are many, taking them from coast to coast. In Chicago alone they have ten concerts under the direction of Frank Margon, known as the Musical Extension Series of Concert. Among other artists engaged besides the Zoellners are the Cincinnati Symphony, Oscar Seagle, Barbara Maurel and Frances Ingram. Other cities to be visited by the Zoellners are Kalamazoo, Mich., Syracuse, N. Y., St. Louis, Mo., Ft. Worth, Tex., Montgomery, Ala., San Antonio, Tex., Omaha, Neb., Galesburg, Ill., in fact their tour is almost solidly booked, there being very few open dates. California will hear the Zoellners in some twenty-five concerts, Los Angeles sponsoring a series of ten concerts while Pasadena will have a series of four under the auspices of the Tuesday Musical Club. Other appearances are Pomona College, Ontario; Ebell Club, Los Angeles; Visalia, Cumnock School, Hollywood, and Los Angeles High Schools, and the Valley Hunt Club of Pasadena. That the Zoellners are heavily booked is the reward of years of endeavor. Seventeen years of constant association without a single change in the personnel accounts in a measure for the perfection of ensemble which has brought the Zoellner Quartet so much praise, and the very large repertoire for which

Ray C. B. Brown, former music critic of the San Francisco Examiner, has the following to say, in part, relative to the first recital under date of September 11th: "Pettis has the qualities of this kuesting generation; he is enfranchised, ardent and enthusiastic. His temperament is compact of poetic fibres, and he is romantic to the core. His pianism has technical solidity overlaid with beauty of tone and tempered to supple responsiveness."

Again Mr. Brown says relative to Mr. Pettis' second recital under date of September 25th: "Particularly interesting was his reading of the Beethoven D Minor Sonata, Op. 31, No. 2, to which he imparted its full need of romantic fervor."

Redfern Mason, music critic of the San Francisco Examiner, says relative to Mr. Pettis' Schumann program under date of October 9th: "There are some whom it is a joy to write about, because of the delight which they take in their art. Ashley Pettis is one of the number." Mr. Mason goes on to say "The Davidites are those who, like Schumann himself, would rather die than not realize the vision of beauty within them which clamors for expression. Ashley Pettis is a true Davidite."

Ray Brown, recently appointed music critic on the Chronicle, writes under date of October 10th relative to Mr. Pettis' Schumann program: "His readings were interesting for their clarity of exposition and deftness of technique."

The Berkeley Gazette has the following in part to say relative to this Schumann program: "Pettis acquitted himself most admirably as a true interpreter of Schumann." "This is without doubt one of the finest of all Schumann programs ever attempted in San Francisco."

### EMILIE LANCEL AN INDEFATIGABLE WORKER

Talent first, of course, without it the most earnest work is of little avail but with the greatest talent work never ending is necessary for even the mature artist. This too many gifted but over sure young aspirants forget; after a certain term of study they consider themselves finished and no teacher in town can show them anything! Finished they are!

Miss Emilie Lancel, whose voice and magnetic per-



KAJETAN ATTLE'S INCOMPARABLE HARP CLASS

These Represent Twenty of a Class of Thirty Brilliant Harp Students, the Largest Harp Class in this Country

styles and weights of tympani sticks, bassoon, French horns are already being used in the rehearsals.

Twelve pairs of symphonic programs will be given, the first and last without soloists, following the traditions of the Eastern organizations. The other concerts will have such distinguished artists as Helen Stanley, lyric soprano, Rudolph Ganz, and Leo Ornstein, pianists, Clarence Whitehill, baritone from the Metropolitan, Albert Spalding, American violinist, Sophie Braslau, contralto, from the Metropolitan, Sylvain Noack, the concertmaster (formerly of the Boston Symphony), and Ilya Bronson, solo cellist, (formerly of the New York Philharmonic).

Fourteen popular concert programs will be given, these on each Sunday afternoon of the week in which there is not a symphony pair. These for the most part, will give opportunity to the resident artists and the first chart men from the orchestra to appear as soloists. These concerts will be strictly popular in price, well within the reach of every purse.

The Saturday Evening Symphony concerts will be exact duplicates of the Friday afternoon subscription series in both programs and soloists, at a slightly reduced figure to give opportunity to the professional and salaried music lover to enjoy the fine classics of the instrumental world.

The Philharmonic concerts will all be given in Trinity Auditorium, where a new stage and lighting system is being installed. The dates are scheduled for October 24-25, November 7-8, November 21-22, December 5-6, December 19-20, January 2-3, January 16-17, February 6-7, February 27-28, March 19-20, April 9-10, April 30, and May 1.

Certainly Los Angeles may count herself a fortunate city with such a generous patron of music as W. A. Clark, Jr. His provision for the Philharmonic, by the way, is for \$100,000 a year for a period of four years

it is noted, and has brought it to its position of pre-eminence, recognized by critics not only in America, but in Europe. At present the Zoellners are on a tour of Arizona.

### ASHLEY PETTIS' TRIUMPHS AS PIANO VIRTUOSO

After Absence from This City in the United States Navy Mr. Pettis Has Rapidly Resumed His Prominent Position Among Leading Musicians

Ashley Pettis, the brilliant young resident pianist, is again appearing before the public with his characteristic force and power, after twenty months' service with the United States Marine Corps. Mr. Pettis' first public appearance, since his discharge from the service, at the Paul Elder Gallery, the early part of June, proved his great talent in the interpretation of Liszt, Chopin and Bach. On this occasion the young pianist played to a capacity house, and the extraordinary enthusiasm apparent at that time led him to give a series of six historical lecture recitals on pianoforte music from the classics to ultra-moderns, which is now in progress. Unprecedented interest is apparent from the audiences Mr. Pettis is attracting. This series of recitals is without doubt one of the most varied ever attempted, or given by any pianist in San Francisco. The young artist is tremendously earnest with his work, and after hearing his interpretations one is impressed with the fact that nature has intended him for a great pianist. The following is the course of recitals being given by Mr. Pettis, which will serve as an illustration to his versatility and great musicianship:

September 11th—Bach and His Contemporaries; September 25th—Haydn, Mozart and Beethoven; October 9th—Schumann; October 23rd—Chopin; November 6th—Brahms, Liszt and Macdowell; November 20th—Composite Program.

sonality are slowly, but surely, carrying her on and up is earnestly at work, perfecting an already established repertoire. She has chosen eight operatic roles, to which she feels her particular adaptability, after learning some twenty operas under the able guidance of Paul Steindorff. These she will review taking them to those whose judgment she values. Miss Lancel plans some time soon to leave her native California to seek broader fields; but she believes that in the meanwhile time can be well employed here; that one can learn to be an artist in one's own home town and that there are teachers in San Francisco capable of giving excellent advice.

The first role chosen for revision is Carmen, which Miss Lancel expects to sing with John Hand, the new American tenor. Andre Ferrier, who has sung most successfully both here and abroad, a master of exquisite French diction, a comedian with few equals, an artist in every sense of the word, is coaching Miss Lancel in the subtle and exacting interpretation of the extraordinary Gypsy girl of Spain. Miss Lancel's voice is beautifully suited to the music of Bizet and her vivacious temperament should ensure her histrionic success as well.

It is interesting to note that Mr. Ferrier knew intimately the son of George Bizet in Paris and had the joy and enviable opportunity of reading the original manuscript of Carmen and of studying the accompanying suggestions and notes by the author. This ambitious young mezzo also plans to have ready a collection of beautiful concert numbers in English, French and Italian, which she speaks, and can therefore sing intelligently. Some very modern French romances and old, seldom heard Italian canzone are among these.

In short Miss Lancel, whose greatest gift, perhaps, is deep earnestness and passionate industry, means to be ready for business whenever it turns up and has already a number of important concert dates booked for the season.



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## THREE BRILLIANT PIANO PUPILS OF MRS. NOAH BRANDT

Prominent and Exceptionally Energetic Piano Pedagogue Presents More Skillful and Talented Young Pianists Whose Excellent Performances Justify Optimistic Predictions Regarding Their Musical Future

Mrs. Noah Brandt has begun the season 1919-1920 with every prospect of the most successful term in her unusually active career as piano pedagogue. Mrs. Brandt is specially proud of the large proportion of intelligent and artistic students that stand out in her large class. Among these the following three are showing particularly rapid progress and are meeting with spontaneous success wherever they appear before musical audiences.

Miss Hilda Goldberg, the fourteen year old pupil of Mrs. Brandt, is already an artist of rare attainments not only from a technical and tonal standpoint, but musical as well. By many musicians she has already won the sobriquet of "Poetess of the Piano," and certainly her beautiful, soulful performances of the Chopin, Beethoven and Schumann works entitled her to very great praise. She has also read at sight the Mozart Sonatas for violin and piano, and intends to study for the profession, for which she is so eminently fitted.

During the war she was often called upon to play solos and accompaniments for the War Camp Community Service, and was always received with great enthusiasm. Although now entering her fourth year under Mrs. Brandt's tuition, she will not make her first public appearance until she graduates from the High School, and can devote her attention exclusively to her music. Hilda Goldberg will undoubtedly become a great artist.

musical affairs. In Alameda, where she resides, she already officiates as accompanist at many functions, but it will doubtless be another year before she will enter the profession. Mrs. Harbold was formerly Miss Peyton McAllister, daughter of the late Dr. McAllister.

Mr. and Mrs. Brandt are very actively engaged with large classes, not only from San Francisco, but also the bay cities and down the peninsula. All pupils come to San Francisco for their lessons, as Mrs. Brandt instructs only at her studio. Miss Marie Louise Willcox, a little girl from Atherton, has earned a great reputation for herself down the peninsula. She was, however, one of the first victims of influenza last year, and as it left her in a weakened condition, she has just resumed her studies since October 1st. Mrs. Hans Klussman is another very gifted pupil of whom Mrs. Brandt is very proud, as she has made extraordinary advancement during the past year. Katherine Dorn, one of the three gifted Dorn girls, also is a splendid little performer, and is making a serious study of music, as did her sisters. Mr. and Mrs. Brandt, added to a large class of advanced pupils, also instruct young students, as they find it in many instances far more satisfactory than the



MISS HILDA GOLDBERG Pianist



MRS. NOAH BRANDT

as Mrs. Brandt is pursuing the same lines in her training, with which she has already made such great success, and in Miss Goldberg she has the material out of which great artists are made.

Little Pauline O'Connor, a very remarkable child of nine years, already takes the study of music very seriously, although able to devote only one hour daily to music, owing to her school studies. She performs the Schubert Impromptu in B flat, and other works of similar difficulty with ease, assurance, and a technical, tonal and musical proficiency most astonishing to all her friends and admirers. Dr. O'Connor was so delighted with her that he recently purchased the beautiful Steinway Grand, at which she is seated. Mrs. Brandt predicts a brilliant future for little Pauline, and tiny Florence, who has just commenced to study the violin under Mr. Brandt, bids fair to emulate her sister. James, Pauline and Florence will some day be a fine trio, which is at present their greatest desire.

Mrs. George Harbold has but recently returned to Mrs. Brandt after an absence of several years. She studied under the latter until her marriage, when she traveled extensively, and was obliged to forego the pleasure of her music, as two small children also claimed the greater part of her attention. She is now preparing to enter the profession, both as soloist and accompanist, and devotes a considerable part of each day to her music. Her advancement is a source of delight to her teacher, as she is also unusually gifted, and has a splendid capacity for deep study besides. She is now learning the beautiful MacDowell Tragic Sonata, and at the rate she is advancing, it will not be long before Mrs. Harbold will figure prominently in



A TALENTED TRIO OF CHILDREN

Pauline (Pianist), Florence (Violinist) and James O'Connor (Cellist)

so-called advanced pupils they are often called upon to accept.

Mr. and Mrs. Brandt have been giving musical evenings for their friends to their great delight, performing solo and ensemble numbers. Mrs. Brandt is still contributing articles to the Etude, and was among the "Noted Women" in the July number who were requested to write upon the subject, "Don't give up music at the altar." Mrs. Brandt has also been illustrating her method of piano instruction to hosts of auditors interested in modern piano playing, and the ease, perfection, beautiful color and poetry evinced in her performances always arouses the greatest enthusiasm. Mr. Brandt devoted the greater part of last year to a Biblical opera on "Daniel," which is considered the most ambitious work he has yet accomplished.

### LAWRENCE STRAUSS BOOKED BY MRS. COLBERT

Lawrence Strauss, the well known California tenor, has been booked for a long series of concerts under the direction of his manager, Jessica Colbert. A tour through Southern California will include an engagement with the Friday Morning Club of Los Angeles early in December, and a number of other important clubs in the vicinity. On account of his numerous engagements, Mr. Strauss has decided not to go to New York until next season. This is spite of the fact that he has been engaged by the noted French diseuse Yvette Guilbert. Mme. Guilbert, on her recent tour of the Pacific Coast, recognized Lawrence Strauss as an artist who knows how to sing French songs with an unusual understanding of the beauty of the language as well as the aesthetic value of interpretation. Mr. Strauss will give a concert in Berkeley and in San Francisco some time in the near future.



MRS. EDWARD HARBOLD  
Pianist



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### A FEW PRESS COMMENTS

**Birmingham Age**—Miss Alexandre sang Debussy's *Beau Soir* with real finish, and her other novelties revealed tone instruction and musicianly vocalization.

**Canton (Ohio) Daily News**—Miss Alexandre, who has a very pleasing mezzo-soprano voice, was one of the most charming artists heard in Canton this season. The freshness and buoyancy put into her selections by her unusual interpretations earned for her well-deserved enthusiasm on the part of the audience. \* \* \* Miss Alexandre's French enunciation and the life with which she sang these numbers was that of a French artist.

**Utica (New York) Press**—Miss Alexandre possesses a rich soprano voice, and she was equally at home in the difficult aria numbers and the lighter, daintier French songs. She is an accomplished and experienced singer and her part in the program was an added pleasure.

**Charleston News-Courier**—Miss Alexandre is a young and charming cantatrice, with a fresh, pulsing, musical voice, which she employs with fine dis-



cretion. Her voice combines the buoyancy of youth with the sureness of the artist who has studied carefully. Though painstaking, Miss Alexandre is not mechanical. She sings with naturalness and with agreeable enunciation. In operatic arias and in lieder, she reveals her earnestness of purpose and her desire to be faithful to her singing ideals. Her physical attractions are a distinct asset.

**Baltimore News**—Miss Alexandre has a very high, clear soprano voice which she uses with a great deal of intelligence and skill.

**Akron (Ohio) Press**—Miss Alexandre possesses a voice of marked agility, combined with a pleasing personality that immediately won attention of her audience. Starting with a group of delightful little French airs, she branched out into the classic Italian in her second selection. Her English songs were specially pleasing.

**State Register, Springfield, Ill., May 22**—Miss Alexandre is endowed with a wonderful voice, and gave excellent interpretations of her selections. Her voice showed excellent tone and brilliant artistry.

## Will Return to New York in November

After which time she will not  
again be available on Pacific Coast  
until Summer and Fall of 1920

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# THE PEOPLE'S ACADEMY OF MUSIC AT LOS ANGELES

The Music and Art Departments of the Los Angeles Public Library  
A Clearing House of Artistic Ideals

By BRUNO DAVID USSHER



Ours is a "Librateria," to paraphrase the latest groceryman's term. That is to say, since our Public Library moved into the present quarters on the three uppermost floors of the spacious Metropolitan Building at Fifth and Broadway in 1914 the "Open-shelf-system" has been applied, and maintained. It was a big move in public education. Chief Librarian Everett Perry undertook when he resorted to the "grocerteria" principle in the Public Library, years before those "self-help grocery stores." It was predicted that the library would soon be in such a state of disorder on account of the public being permitted to take books from the shelves themselves that the previous "closed shelf system" would be in force again ere long. The number of books somewhat arbitrarily "loaned for ninety-years" is small and growing smaller, while the number of library-patrons has grown enormously by leaps and bounds, largely due to the "Librateria" sys-

tem. much alive and a distinct factor in the musical life of this community. In another five years, we hope, we may find an independent Music Department when the Library is housed in its own building among other structures of our future Civic Center.

Practical reasons here made it necessary to conduct a united Music and Art Department which may seem somewhat surprising if one considers the fact that Los Angeles has a very numerous musical profession with a veritable army of pupils. Los Angeles is a music-loving city, though we have neither a municipal band nor a municipal auditorium with the traditional \$50,000 "pipe-organ." (By the way, has ever anybody heard of a \$50,000 barrel organ?) Some day the Music Department of our Library will have a "Doc. Mus." as custodian, we hope. Today it seems almost fortunate to have the departments correlated, as it were. The correlation of arts is one of the ideals the future will bring to blissful realization, while from a general educational view point the advantage for the general public is obvious. One of the most interesting books could be written on the subject of "Art as a Monument and Factor of Civilization." We admire the composer-pianist Liszt, the painter-poet Rossetti, the master-singer and cobbler Hans Sachs, the author-designer-manufactured-socialist William Morris, the statesman-philosopher Arthur Balfour, the foremost living pianist and saviour of Poland, Paderewski. We even appre-

about 50,000 pieces of sheet music. The librarian will call anything a score. These volumes are bound in flexible red linen and the intention is to keep volumes down to one-fourth of an inch thickness. This makes them less cumbersome to handle, though it means a greater expense for binding of more volumes.

American composers and American repertoire find special attention. The three Puccini operas "Il Tabarro," "Suor Angelico" and "Giovanni Schicchi" of the Metropolitan Opera repertoire, can also be found. Music of the "three Americas" is a feature of Miss Caruthers' present buying policy. She has laid a good foundation for a Canadian composers collection. Tone poets of Los Angeles and the Southland may find their works bound in green, which aids their local identification as all other music is bound in red. Although there are about six hundred compositions in this group it cannot be considered complete. This Southland collection is to be widened into a general California composers group. (San Francisco composers please take notice.) The organ music section has also been substantially increased, likewise the group of Oriental works.

To aid students and artists who wish to study the complete works of living composers special combination volumes have been bound by the library. The pieces were bought singly and are now gathered chronologically. The music is kept in well finished wooden cases which can be drawn out like drawers. The front board is fastened with hinges and can be opened downward so that the backs of all the volumes are visible without necessitating their removal from the drawer, specially as the title is printed on the back also. This drawer system, subdivided by different labels, prevents the mis-



PAULINE HILLENBRAND

The Brilliant Young California Emotional Actress Who is on a Pacific Coast Tour With "The Brat" Company Scoring Gratifying Artistic Triumphs

tem. A closed shelf-system may be more "efficient," books may be kept in better order and be treated better. Yet, the "open shelf" system, typically American, highly democratic as it is, undoubtedly has stimulated the desire for reading and knowledge, has improved the taste of the people, cultivated their desire for intrinsic values such as library books offer them. The taste of the people is less influenced by that of the library attendants who had to give counsel often under the old-system while now the individual borrower will go through the test of his own choice and he will invariably find much more than he was looking for, even if all the books he had come for, were "on the road." As in teaching, so in library systems, highest efficiency is reached when the pupil, or respectively the public, are helped to help themselves. Little doubt can exist that the "open shelf" system is an important factor, in the free development of taste, judgment and national tendencies along literary and artistic lines. In the same degree the individual will feel encouraged, stimulated to seek for his own ideals in the works of others or to base them on their achievements.

A few visits to the Music and Art Department on the northern wing of the balcony will prove the correctness of the preceding remarks and justify this verbal tedium in honor of our "Librateria" system.

At the same time as Librarian Perry inaugurated the new system he also created an independent Music and Art Department. Before the library took up its present abode no such thing as a separate Music and Art Department was known. Today, after five years it is very



MRS. MAUDE AYER MESERVE

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ciate the fact that some people are quite at home in several fundamentally different dominions of thought. Therefore we may be grateful to find the welfare of this double department entrusted to a "Triumvirate" so well posted on all matters of art as are Miss Eleanor W. Carruthers, Principal; Miss Mary Ramona Bean, First Assistant and Miss Ruth Ann Waring, Second Assistant. In a country like ours where national art is still in the status nascent, the formative state, it is specially important to see their inter-dependence as artistic and cultural expressions brought before the public in a co-ordinated manner. As a matter of fact a well trained musician will find his way about in the musical department of a library, yet his research work may prove more fruitful if the library attendant brings to his notice similar phases or problems in the other arts. If one considers that a special effort is made on behalf of the Department to collaborate with the various Music Clubs in drawing up their programs, it can be readily measured how many interesting suggestions can be made by librarians equally well versed on art and its various forms of expression. Partly for this reason and to increase their general usefulness, Miss Caruthers and her aids are striving to get into touch with all the musical organizations.

To get the proper impression of the musical educational importance of this department one has to call on a Saturday afternoon when the tables are crowded. And even on the night of "popular performances" the lure of the "open shelf" is equally strange. (The mere fact that almost 15,000 calls for sheet music were answered during the last twelve months proves the importance and popularity of this department. This means almost fifty people taking music to their homes every week day, while the call for books on music is greater yet. Yet the number could be increased materially if those callers were counted, too, who find the object of their desire circulating.)

Today the Music Department has about five thousand scores and half as many books about music on the circulating list. These 5000 "scores" really amount to



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placement of volumes and is absolutely dust free. The labels are ample in their descriptive test to guide anyone even unfamiliar with the object of his search. These cases, by the way, have been designed by our own staff and were since imitated by other libraries.

In connection with the sheet music an elaborate filing system has been built up. As every piece of music is classified under various headings, in the average as many as six, something like 300,000 filing cards represent a marvelous piece of catalogueing work. In every instance there is one card each classifying each piece according to composer, title, instrument and form of composition (Sonata, Song, etc.) A great amount of reference work is done by the attendant in charge of the catalogueing. Each main composer card shows the complete contents of the volume. Then a title card is made out for each piece of the collection. Then follow the numberless "See Reference" cards, which refer to every other title under which the piece is known. For instance Jensen's "Froher Wanderer" is also known as "Happy Wanderer," "Merry Wanderer," "Joyous Rambling" and several foreign titles which all require an extra card. More cards follow denoting the series of publication and arrangement. Finally we find cards referring to books and critical essays pertaining to specific compositions. The opus, key and other detail make these cards highly specialized and hence valuable research material for the professional and the student.

Another innovation devised by our local staff ought to be mentioned here. It had been found that a book and a piece of music of the same title would have to receive the same number in the decimal classification, which was rather misleading both being listed under 782.360 until a second decimal point was introduced for the music, thus 782.360, which helped to dispense any doubts, and was soon copied by many other libraries.

(Continued on Page 22, Column 1.)



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and sparkle and with dazzling technical brilli-  
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Virtuoso technical power, deep musical feeling and  
poetic reading, all were apparent in his inter-  
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## PEOPLE'S ACADEMY AT LOS ANGELES

(Continued from Page 20, Column 3.)

It was Jean Jacques Rousseau who wrote indignantly: "Le musicien lit peu." "The musician reads little." If so, there is little excuse for our local artists for the Library contains over 2,500 books on music and its various aspects.

Librarian Perry's remarks in "The Music Student" are of much interest here, pointing out to what an extent such a collection can become a living musical factor in the life of a community. "Give a child a long 'Life of Beethoven' or 'Wagner's Letters' as first dose and he will go to the fiction department instead of to the music department, at his next visit to the library. But give him 'Stories from the Lives of Great Musicians,' or Gates' 'Anecdotes from the Lives of Great Musicians,' etc., and he will 'cry for more!'"

It is instructive to note from the records of this department that "the first interest is shown in the stories of opera plots; then comes anecdotes and lives of great composers, followed by information on current events, criticism on new operas and information as to the artists."

Space does not permit to do more than merely touch upon the manifold activities of this department of our "Liberaria" and its wonderful mission, scarcely recognized by most of the teacher, the student, the amateur and the artist, the publisher and the impresario, creating and cultivating interest and taste. It makes for national consciousness and national art. He creates an artistic atmosphere. Those who can sense it, will be touched by the spirit that rules in Miss Caruthers' department. It is remarkable how she, as well as Miss Bean or Miss Waring emanate that spirit of "beauty which is joy and which is strength." All three of them have reached the ideal purpose of their department by meeting and increasing public interest and by transmitting it to a higher standard.

Much more could be added about their minute and up-to-date Bulletin work exhibiting articles and programs referring to current events in town or distant. A fine collection of program-books is kept constantly growing just as that almost complete selection of American musical magazines.

Much good work had been done for our Boys Orchestral material, valued at \$1,500, a gift of Mr. Charles Modini-Wo'd, being part of the former "People's Orchestra" Library, has been shaped into a lending library for the benefit of High School Orchestras, Research Work for writers and Program Committees of Music Clubs, for Community Song Leaders, advisory assistance to artists, teachers or amateurs, all these duties, besides a large amount of routine work and professional reading for the ultimate benefit of the ever questioning public, these are but part of the routine work, the afore mentioned. "Triumvirate" is carrying on, well balanced and progressive, efficient, courteous, enthusiastically, in that splendid spirit of "the best is just good enough for the Public."



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## SELBY OPPENHEIMER'S SEASON—PAST AND PRESENT

Enterprising Young Impresario Reveals Brilliant Record Notwithstanding Great Handicaps  
During Season 1918-1919 on Account of Epidemic—Season 1919-1920 Looks Like the  
Banner Season of the Greenbaum Bureau to Which Oppenheimer is Heir

Selby C. Oppenheimer, San Francisco's intrepid young manager, proudly registers the boast that last season, notwithstanding interruptions of "Flu" which closed all theatres and concerts entirely for three months, the counter activities of the many war charities, sponsoring benefits of all kinds and character and attracting much of the public attention, and the natural unrest caused by the war itself, which made a lean and hungry year for most impresarios, turned out to be

The Victory Ball, given on September 2nd, in honor of Secretary of the Navy Daniels, Admiral Rodman, and the officers of the Pacific Fleet, was another of Oppenheimer's handiworks, and proved to be the most beautiful and successful affair of its kind that San Francisco has ever beheld. The mammoth auditorium was completely transformed with the most unique series of decorations ever conceived, completely changing the vast auditorium into a California redwood grove, and



Latest photograph of Manager Selby C. Oppenheimer, San Francisco's impresario, seated at the desk of his cozy office in the Sherman, Clay & Co. Building

Photo by International Film Service, taken specially for the Pacific Coast Musical Review

one of his most successful years, both in point of financial return and artistic achievement. Naturally much of Oppenheimer's time was devoted to "war work" and in the score or so of big events that he took under his management, great results were obtained. The memorable "Military Pageant and Song Festival" which was staged under Oppenheimer's direction at Stanford University, and in which Schumann-Heink was the bright particular star, attracted over twenty-five thousand people to that seat of learning, and was acclaimed the most spectacular event of its kind and most successful as well, ever given in California. Oppenheimer was also co-manager of the famous "John McCormack" Red Cross Concert, when the country's record of a \$25,000 house fell to San Francisco. Another record of which Oppenheimer feels proud is that of the Paris Conservatory Orchestra, for with receipts approximating \$10,000 the American record was established for Messager and his visiting musicians. Yvette Guilbert presided over the biggest class of its kind ever instituted in this country, and it was assembled under Oppenheimer's direction. Likewise Godowsky's famous master piano classes had their inception under the guiding hand of San Francisco's young impresario. What Oppenheimer likes best to do is to introduce new artists to his people, and particularly American artists. In this he has been eminently successful and since assuming the managerial reins laid down by Will L. Greenbaum, who was called to the great beyond two years ago, Oppenheimer has successfully brought to San Francisco quite a coterie of singers and players who had never before visited the West. Notable among these are Anna Fitzu, Anna Case, May Peterson, Mabel Garrison and Lucy Gates, five American sopranos, whose artistic and financial successes here were sufficiently encouraging to assure them splendid engagements should they decide to return for more honors. Last season, as well, proved to be Josef Hofmann's biggest engagement in the West and Rosenblatt, the Cantor tenor, reached record breaking receipts in a series of concerts. Eddy Brown, arriving here when the epidemic was just at its inception, scored a fine artistic success, but regrettably the box office did not respond to the artist's true worth.

In conjunction with Paul Steindorff, choragus of the University of California at Berkeley, Oppenheimer has been devoting much time in the past two seasons to producing a number of the more important oratorios in the famous Greek theatre. Ten thousand people, more than the capacity of the wonderful open air playhouse, assembled during the summer just past to hear Schumann-Heink, Cecil Fanning and a host of assisting artists give a remarkable performance of Mendelssohn's "Elijah," and latter still a revival of Gluck's "Orpheus," given for the first time here a year ago by these two producers, brought another capacity crowd to the Berkeley playhouse. For nine consecutive Good Fridays, with invariable success, these two managers have united on annual revivals of Rossini's "Stabat Mater" in the Greek theatre, until the entire country has now come to look upon these events as a national institution. For their tenth revival Oppenheimer and Steindorff are making great plans.

fifteen thousand officers, civilians and beautiful women responded to the vigorous handling of the event and attended.

For his coming season, Oppenheimer fairly scintillates with enthusiasm. He frankly believes that it will eclipse anything in the music line the country has ever known. Prosperity is in the land, and Oppenheimer feels sure that music will receive its share. He has stopped at nothing and flippantly announces that he has already booked twenty of the world's greatest stars, players and attractions, besides a series of lecturers to appeal to those interested in the current topics of the world. Just think, twenty attractions, nearly double the usual quota, but from the list it would appear that Oppenheimer has selected so well that no one artist will conflict with the other. Oppenheimer's season will begin the last of October, his first attraction being no less an important combination than the famous tenor, Lambert Murphy, who will visit here for the first time, and Merle Alcock, the splendid contralto, who appear at the Columbia Theatre on Sunday afternoon, October 26th. Then will come in quick succession, Sousa's Band, which will give five big popular concerts in the Exposition Auditorium, besides giving gala matinees and night concerts in the Greek Theatre and appearing in Oakland, San Jose, Sacramento, and a dozen other California cities; the Cherniavsky trio of instrumentalists, the Zoellner Quartet, the famous St. Cecilia Orchestra from Rome, The Isidore Duncan dancers and George Copeland, pianist; Albert Spalding, the famous American violinist, whose war record makes him doubly interesting at this time, the great and only Schumann-Heink, who will make a complete tour of all California under Oppenheimer's management, appearing in a number of cities where she has never before been heard, Helen Stanley, the American soprano, the French Theatre Company from the Theatre du Vieux Colombier in New York, the Minneapolis Symphony Orchestra, on its annual tour of the Pacific Coast, Jascha Heifetz, peer of violinists and the musical sensation of the age, making his first western tour, and scheduled for two mammoth recitals at the great Auditorium, where Oppenheimer expects to draw 15,000 music lovers to each event, a return of Alfred Cortot, the French pianist, whose success last year as soloist with the Paris Orchestra was electrical, Jacques Thibaud, the French violinist, who will be heard here in recital for the first time and in joint recital with Cortot, Sophie Braslan, the wonderful and rising young contralto, the ever popular Flonzaley Quartet, whom Oppenheimer will present in a subscription series; the greatest of baritones, Riccardo Stracciari, who has never been to California, Percy Grainger, Australian pianist, Leopold Godowsky, the master pianist, and the original New York Synco-pated Orchestra. These attractions now booked, will be augmented by one or two additional special events with which Oppenheimer is now negotiating and supplemented with a series of lecture attractions which will include a number of the world's most notable characters.

(Continued on Page 30, Column 3.)



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# VOCAL TRAINING APPLIED TO INNER THOUGHT

An Interview With Mrs. Abbie Carrington Lewys in Which That Able Vocal Pedagogue Explains How the Habit of High Thought is Necessary to Success in Singing and Elocution—"Greatest Obstacles to the Highest Achievement in the Vocal Realm Are Low Habits of Thought and Action"

PAULINE JACOBSON in the Bulletin, September 13, 1919.

From the standpoint of voice culture, Mrs. Abbie Carrington-Lewys, a vocal teacher, comes forward to add one more link in the chain of evidence as to the Inner Kingdom of thought, attesting to Love as the Master Key to unlock its treasure.

Is your voice thin, hard, cold, rasping, metallic, squeaking, monotonous? Know then that your thoughts are not noble. It is the result, in the words of Mrs. Lewys, "of soul immersion in the paralyzing world of desires of greed, pride, vanity, power and their attendant satellites."

"When a student comes to me," said Mrs. Lewys, "who wants to be a Lillian Russell of Broadway in six weeks; or who wants it for a tool of enslavement or to please her friends; or who asks at the first interview, 'How much money do you think I ought to get for my voice at the end of six months' study with one lesson a week?' I know exactly how far I can go with them."

"The greatest obstacles to the highest achievement in the vocal realm are low habits of thought and action. As 'there never was a heart truly great or generous that was not tender and compassionate,' so there never was a voice truly great that the singer did not have compassion."



MRS. ABBIE CARRINGTON LEWYS

One of California's Foremost Vocal Pedagogues Who Conquered for Herself an International Operatic Reputation

"I do not have to be told what manner of voice Jesus had," said Mrs. Lewys. "I know. He had a voice of surpassing loveliness, because He was possessed of surpassing compassion."

"Compassion gives the form of structure best suited to vocal expression. No other expression will produce such reliable results from one end of the voice to the other as compassion. No other emotion will give such warmth and tone all up and down the voice."

"All outward expression is the result of inner impulses, or inner condition, and so wherever there is a beautiful voice either in speaking or singing, there is always in that person or disposition, a corresponding beauty or fine quality, even as the singing birds are never birds of prey."

"Compassion is the highest emotion we know. It is a higher emotion than sympathy. When compassion is expressed in the voice, the tones of the voice cannot be less than perfect. Because this expression of compassion is so rare, do we have so few rare singers."

"To become one of the elect in the vocal realms," emulated Mrs. Lewys, "a singer must answer three requirements:

"First, has he sympathy, or compassion?

"Second, has he a voice?

"Third, how does he use it."

"And the first and greatest of these requirements is, has he sympathy or compassion."

"Compassion is active and urges the amelioration of all miserable conditions. It destroys all evil propensities, which finally disappear when the habit of compassion becomes a fixed habit. Compassion transforms a negative quality to a positive quality. Compassion transforms selfishness to unselfishness, anger to approbation, cruelty to helpfulness, pride to humility, conceit to honesty, artificiality to simplicity, dislike to admiration, sex love to universal love, pity to compassion."

"I had a case of a silvery-voiced soprano," related Mrs. Lewys. "She felt generally abused. The world did not appreciate her, did not give her enough love, nor

the admiration, she so craved. Her voice was plaintive, even to whining, and her face was correspondingly painful in its woe. After three years course in the bracing emotions, of transmuting negative thought to positive thought, this defect was cured. Her voice had gained enough color and strength to sing successfully in a very meritorious program including the aria from 'La Traviata.' Her ambition was the 'Shadow Song' of Dinorah, which required still further vitality of tone, spontaneous productions of bright tones, and even brilliant scale, both loud and soft, scintillating staccati, a variety of trill, in fact, it included all the difficulties belonging to a perfect technic to be sung with true art."

"Three or four more months of talk and practice on how still further to exalt the emotions of enthusiasm, youth, vitality; sympathy and sincerity and she was in fit condition needed to sing this composition with great merit. Her face had now a glow of beauty unknown to it before and she sang in public with great success."

"She kept these fine habits of thought and the expression for about three years, but gradually her natural disposition of complaint and selfishness reasserted itself, until now her face has fallen into ugly lines which crack her voice at the top. She had the knowledge all along, but little by little she forgot the habit of highest emotions that had given her wonderful tones the whole length of her voice."

"Now she is seeking a throat specialist to restore her broken voice—broken through wrong habits of thought. A certain physician describes over 200 diseases of the singing voice; some of the diseases removed from the throat, as all caused by wrong use of the voice. Back of wrong use of the voice is low or negative thought. Mrs. Carrington-Lewys speaks with authority. She was a pupil of Giuseppe Perini, whom the Italians considered, in his time, their ablest voice placer, as well as the equal of any as finisher. She was a grand opera singer, singing alternate nights in leading roles with Christine Nilsson, Minnie Hauk, Marie Rosa, Etelka Gerster, and like stars in the famous opera troupes of the celebrated Max Strakosch and Colonel Mapleson. Her debut in Italy was an ovation, as it was in the City of Mexico when upon her first performance the people, headed by Gunsaulus, President of the republic, crowded on the stage after her first exit, a double row of men forming a passageway to her dressing room, and turning her palms upward as she passed. When she reached her room her hands were heaping in gold. Home conditions intervened to cut short a brilliant public career."

When, in later years, her voice had lost the freshness of those early brilliant days and she could no longer float her tones along for the student to carry, she fell back on Perini's system, in combination with the methods of modern psychology."

The master teachers of Perini's time taught from the purest and highest emotional standpoint. The teaching of muscular control, through the mechanical management of the voice, is a modern method, and was unknown, for analysis of voice mechanics was unknown. These masters of the previous period instructed while singing how to form the habit of condition (emotion), and the position corresponding to the emotion required to make the foundational tone. This emotion and position had to be kept steady during the lesson hour, which was every day, until the habit became fixed. As Perini could speak no English and Miss Carrington no Italian, all this was done by imitation of his tone, posture and facial expression."

Perini employed not more than a dozen exercises, in which are found all the positions and movements required in the vocal art. The position of the face is that which Mrs. Lewys calls "the love bunches," as seen on the faces of Caruso, Madame Schumann-Heink, Tetrassini, and she calls to attention the lack of these "love bunches" on the cheeks of George Hamlin and Madame Galski as evidence of why the latter, with all their voice and technique, have never quite succeeded in capturing the hearts of the people as the former."

"These 'love bunches' are so strong on the cheeks of Caruso, Tetrassini and Madame Schumann-Heink that they must be normal, natural and habitual to them. Their tones respond perfectly to their facial positions. They are the pouring-out of self-effacing, brooding love, which poses the whole body in its strength. This harmony is of inner impulse, of a sincere, pure love, with its outward expression, giving to these singers such complete power over the people when they sing."

"Note the 'love bunches' on the cheek of Tetrassini, just under the corner of the eye, the slight sympathetic contraction around the corner of her lips and pose of the head. The expression is overflowing, frank, sincere, nothing held back. It gives a sense of warmth and confidence, a promise as perfect and satisfying as the expression. It typifies the great power of love, and we must needs believe that such pronounced sympathetic expression reveals as great a woman."

"Galski," maintained Mrs. Lewys, "would have been a far greater artist had she cultivated the sympathetic tone. It would have given her fine, natural voice an irresistible quality all over its range, which appeared only occasionally. Instead of posing her instrument in the position of compassion, she poses it in the fullness of the emotion of pride, if it loosens at all it changes only a degree, into a queenly condescension. Nordica had a most sympathetic expression when young, but changed it to one of gracious condescension when older,

omitting to express nobleness of compassion in the dramatic roles she sung after she was thirty-five or forty."

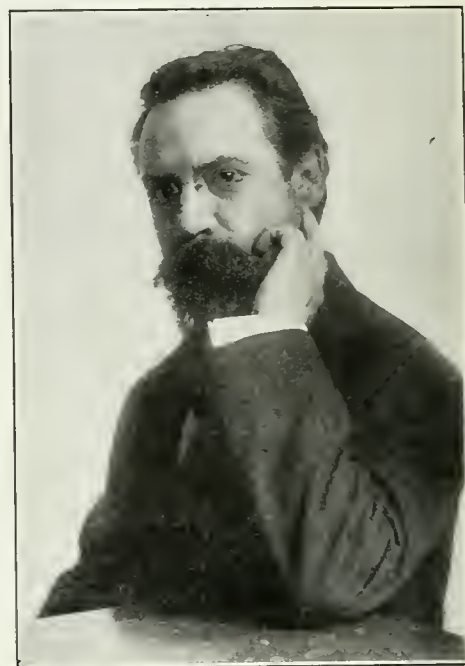
"Besides the compassion to be expressed in the 'love bunches' under the outer half of the eye, and in the sweet contraction of sympathy on the lips at the corner, to insure perfection of tone, the body must likewise be posed in the emotion of love, that which gives the highest being the mother love position held a child in her arms, and the ideal such body position to imitate is the Venus de Milo without arms."

"Artists have cudgelled their brains," said Mrs. Lewys, "wondering what might have been in the up-raised arms, and have put in them garlands, wreaths, a vase, a mirror, everything but the natural thing—a baby. The mother love position is completely expressed in the curve of her back, which is copied in the curve of the back of the violin, in order to imitate the voice."

"The mother love position is the giving position, the giving all the time, as mothers do. The young are continually told to 'sit up straight.' It were better to admonish them to sit up straight only as love will allow. We see too many cases of 'pigeon breasted' girls made ugly by this advice. In this bad habit we see the perfect position of indifference and pride, which such a position must create. It first encourages tilting up the chin, and very slight increase of this position forms habits of contempt, conceit and worse."

"This psychology of position, and its possible effect upon the mind, and health, ultimately to reach the voice, reminds me of the time when someone asked me if Calve was a good woman. I answered that I was not acquainted with her, but that I could tell them a year hence."

"How can that be, if you do not know her?" I was asked.



EMLAN LEWYS

A Pianist and Organist Whose Artistry is Recognized by Press and Public of Two Continents and Who Reflects Credit on San Francisco's Musical Colony

"Simply by watching her activities for several months," I said. "She is now singing 'Carmen' four times a week. If she is not supersensitive this evil role will do her no harm. If she is supersensitive, the constant acting of the part will produce inharmonious in her psychic nature and in time might offset her health."

"In fact Madame Calve did become ill during the season. When some two years later she returned to the stage she sang 'Carmen' very seldom. We can infer that she did not wish to sing the role so often, as there was seemingly no other reason. The managers could always be sure of a packed house."

Mrs. Lewys throws a new light here on what is commonly known as the "curse of Carmen," in which it is stated that ill luck befalls always those who essay the role too often."

So would you unlock the treasure house of song, begin, according to Mrs. Lewys to love, love to do; love to be. Daily exercises should be had before the mirror, posing face and body to the ideal love position till they become fixed habits and strong enough to react upon the mind and arouse the feeling of love. In turn by daily exercises low habits of thoughts must be changed to high and noble thoughts, negative for positive until the thought of compassion becomes potent enough, instantly to throw the body in the love position. And as it is natural for us to be swayed daily by contrary emotions of anger, hate, envy, fear, jealousy, the practice in this substitution of negative thoughts for positives must go on rigidly daily as do the exercises for the outward love position."

Only by this powerful action and interaction of the love ideals both from within and without can one hope ever to attain a beautiful voice."

"To work the voice from the mechanical standpoint," summed up Mrs. Lewys, "will never make a singer. It is only had through the reaching out of love and compassion, and the understanding of love as our only true strength in the vocal realm, as it is elsewhere."





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## SIR HENRY HEYMAN—MUSICIAN, PEDAGOGUE

After Thorough Musical Education at Home and Abroad Pioneer Musician and Distinguished Dean of Pacific Coast Violinists is Still Prominent Factor in the Musical Life of the Queen City of the Golden West

During the course of a year the Pacific Coast Musical Review feels so frequently justified to record the social musical functions in which Sir Henry Heyman occupies a prominent position that the reader might form the erroneous conclusion that Sir Henry concentrated his attention exclusively upon the purely social side of his life and that consequently his splendid musical faculties and the remarkable influence he exercised upon the musical life of this community at the time of its greatest need would easily be forgotten, if we did not take advantage of this opportunity to present Sir Henry in the capacity of a musician and a pedagogue.

The opportunity afforded us for this article is presented by the fact that he

ful and dignified series of chamber music concerts this city has ever patronized. From these beginnings all the future instrumental progress of the community emanated. As a teacher Sir Henry Heyman need not take a back seat before anyone. He has given some of the finest musical talent to the city among whom may be numbered both artists and pedagogues. Today he still teaches a splendid class of pupils which includes some of the brightest and best trained young violinists in the community.

Sir Henry Heyman received his first musical education in Oakland, his native city, under the supervision of the foremost masters then resident in the bay district. He progressed so rapidly that he was soon justified to leave for Europe

Franz Lachner, Julius Rietz, Anton Rubinstein and many others. Notwithstanding his youth and owing to his refined musicianship, his enthusiasm and his unquestionable artistic success in his chosen profession he also conquered for himself the sincere friendship of many celebrated people in the various phases of the fine arts and in other professions. As a result of these friendships among musicians, numerous compositions have been dedicated to him among them being well known works by Reinecke, Jadasohn, Hans Sitt, Lauterbach, Ovid Musin, Marcello Rossi, Arthur Hartman, and more recently by Saint-Saens and others.

In addition to these expressions of esteem in the form of dedicated compositions Sir Henry is the fortunate possessor of innumerable autographed photos by celebrities throughout the world. An invaluable collection of such photographs was completely destroyed by the great fire in 1906, and with it was also lost a remarkable collection of music, musical instruments, and a wonderful library of musical literature—all proved an irreparable loss. However, Sir Henry's many famous friends came to his rescue, and assisted him in replacing, at least to some extent, that magnificent collection of autographed photos, which even now graces the walls of his studio and which he calls his gallery of immortals.

As already mentioned above Sir Henry Heyman played for many years a leading rôle in San Francisco's musical activities. With Gustav Hinrichs, he gave for many

not among the least being the excellent concerts given at the famous Hopkins Art Institute.

During the Exposition Sir Henry Heyman became an intimate friend of Camille Saint-Saens, and was his constant companion. During the past summer he was chosen as official host of Sergei Rachmaninoff, the celebrated Russian composer and pianist, for the Bohemian Club at the noted Midsummer Jinks in the Bohemian Grove on the Russian river. An accompanying illustration shows Rachmaninoff and Sir Henry at the beautiful Bohemian outing place. Another portrait shows Sir Henry Heyman in an ensemble organization of some of his most gifted students.

Altogether Sir Henry Heyman's position in our community is quite a unique one. He is an Honorary Member of various organizations both here and abroad, is still very active in his profession, has a large class of students to whom he loves to devote much time, care and attention. The training of these young students constantly add new laurels to their master's success and worth, and they also esteem and love him as a teacher and friend.

### MOVING PICTURE MUSIC

(Continued from Page 28, Column 2.)  
ture they are to see, and which they have paid their good money to come in, so I feel very optimistic for the future and that our efforts will have a tendency to



SERGEI RACHMANINOFF AND SIR HENRY HEYMAN

The latter acted as official host for the Bohemian Club to the distinguished Russian composer-pianist at the Bohemian Grove last summer

is, by the time this anniversary number is published, on an extended trip to the East, where he is making new friends and visiting old ones among whom may be found some of the most eminent artists. And these distinguished friends which Sir Henry has made among the great artists of the world are by no means the result of his hospitality, but are due to his unquestionable skill as a musician and pedagogue, also to his fine traits as a gentleman. While Sir Henry has not figured so prominently in public musical life in recent years, as he formerly did, his reputation is sufficiently well established to justify a little glimpse into the past. We will therefore deal here essentially with Sir Henry Heyman, the musician.

Among the pioneers and prominent factors in the musical life of San Francisco, Sir Henry Heyman stands in the front rank. He was not only responsible for the first genuine symphony concerts San Francisco was able to listen to, under the direction of Gustav Hinrichs, but he is also responsible for the first success-

ful and dignified series of chamber music concerts this city has ever patronized. From these beginnings all the future instrumental progress of the community emanated. As a teacher Sir Henry Heyman need not take a back seat before anyone. He has given some of the finest musical talent to the city among whom may be numbered both artists and pedagogues. Today he still teaches a splendid class of pupils which includes some of the brightest and best trained young violinists in the community.

While still a student at the Royal Conservatory in Leipzig, Sir Henry Heyman became a member of the famous Gewandhaus Orchestra, at that time under the distinguished leadership of Reinecke. For two years he played in the second violin section and for three years among the first violins. During this term he also had the good fortune to play under the baton of visiting celebrities, including such distinguished names as: Johannes Brahms, Ferdinand Hiller, Joachim Raff, Joseph Joachim, Hans von Bulow,



A STRING QUARTET OF FORMER SIR HENRY HEYMAN PUPILS—1882

Standing: Nathan Landsberger, First Violin; Edgar Strauss, Cello. Seated: Robert B. Hostetter, Second Violin; Sir Henry Heyman, Viola

seasons most successful symphony concerts. The Henry Heyman String Quartet was likewise an unqualified success. Besides the old classics many new and important chamber music works, including Saint-Saens', had their first bearing in this city at these concerts. Sir Henry was also a brilliant violin soloist, earning well merited distinction and applause. He toured the entire Coast with his own company, as far north as Victoria, B. C., and scored a veritable triumph through the entire engagement. On account of the many students who left for Europe from his studio to continue their studies with the great masters, he has earned an international reputation.

Sir Henry Heyman has also done considerable ensemble playing in former days with celebrities which he naturally enjoyed greatly and of which he feels justly proud. In this city he has played a Rubinstein Trio with that eminent pianist Madame Julie Rivé-King. With the incomparable Rafael Joseffy, he played the first violin part in the well known Schumann Quintet on two occasions. He also played the leading violin part in the same quintet with that distinguished composer and brilliant pianist Max Vogrich. On another occasion he played the viola part in the original arrangement of Hummel's famous Septet, likewise with Max Vogrich, pianist, the celebrated flute virtuoso, John Radcliff, our own famous horn virtuoso, E. Schlott, and others. As a very capable and efficient conductor he has officiated with marked success at many of the most important functions ever given in this city,

spur others on to create and develop their musical offerings, which result will be a great benefit musically to the public of San Francisco, and to a musical education of its rising generation.

### MUSICAL ACTIVITIES OF SAN DIEGO

(Continued from Page 28, Column 4.)  
eagerly watches progress. The Conservatory orchestra is of special attraction where practical results are obtained. The dean, Chesley Mills, is one of the most efficient musicians of San Diego. His wide experience as orchestra conductor, performer, and in the teaching room has met with the most gratifying success. His plans for next season are most comprehensive. Of special interest will be the assistance of Gregory Cherniavsky to hold special classes, as Mr. Mill's entire schedule is already filled. Many of his students are pursuing the careers of teachers and concert performers with success.

### A SUCCESSFUL TEACHER

Miss Anna Hurst of Woodland is an unusually successful teacher who conducts large classes in Woodland and Sacramento to such an extent that she and her two assistants will have an unusually busy time this season. Miss Marjorie Burrows, one of Miss Hurst's assistants, and who is also one of her pupils, is preparing to give a recital in the near future.



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Management of California Theatre Gratified With Public Approval of Its Musical Policy—Soon Ready to Announce Even More Ambitious Plans for the Future Than Already Presented in the Past  
More Than Fifty Thousand People Hear Music Weekly for Fifty-Two Weeks in the Year

By EUGENE H. ROTH  
Manager-Director of the California Theatre

There is no question of a doubt in my mind that San Francisco will always maintain its reputation as a music-loving center, and each season in the future will find this reputation growing stronger and broadening out in every channel, by reason of the fact that all places of amusement are appealing more strongly to their clientele in a musical way.

We have set a pace for the moving picture house in this community that has borne wonderful results. Ever since the California Theatre opened it has been the intention of the management to offer special musical attractions to its patrons, not alone in the interpretation of the screen photo players, but at the concerts as well.

The San Franciscans have always encouraged all musical enterprises, and we realize the importance of giving to the clientele of the California Theatre the highest standard of musical programs,

weekly for fifty-two weeks in the year, and feel the necessity of satisfying that vast majority throughout the year.

It was this idea and the encouragement we received from our patrons that urged us on to a further development musically, and to the elevation of our present standard. Our determination to continue offering the public high class music will be magnified in the future, and our stage environment and beautiful settings during the rendition of the concert numbers at the California Theatre add greatly to the enjoyment of the thousands of patrons we are now catering to daily.

Mr. Heller, under whose charge the musical offerings are entrusted, is now planning with me, some interesting innovations for the coming season. Shortly announcement will be made of special music interpretations that will elevate the musical standard of the moving picture theatre. During my recent trips to New York City I have had several con-

## THE MUSICAL ACTIVITIES OF SAN DIEGO

Officers and Members of Amphion Club Form the Pivot Around Which The Musical Life of San Diego Revolves—Music Teachers' Association and Music Department of High School Do Fine Work—Dr. H. J. Stewart's Organ Recitals

By EDWARD SCHLOSSBERG

The backbone of San Diego's musical activities is the Amphion Club. Music lovers here depend almost entirely on this organization for its concerts, and in this coming season they expect their hopes more fulfilled than ever, especially since the executive committee has announced that the beautiful Spreckels Theatre has been secured for the Artists' Concerts. The large seating capacity of this theatre will permit almost double the present membership, and in turn will enable the engaging of more artists. Miss Gilbert, the president, is San Diego's music chief. All the events pertaining to the artistic life of the community pass through her hands. She is a woman full of energy and pluck and probably has done more to promote the cause of music in San Diego than any other one person. She is untiring in her efforts to put San Diego prominently on the musical map of the country. Her personal acquaintance with great artists and artistic life abroad give her that keen sense of judgment in the selection of artists and concerts. She is now active in the securing of a large

the season was held at the home of Mrs. Florence Schinkel Gray. Julian R. Waybur, of Berkeley, gave an interesting talk on music extension work. The last meeting at the Kelton Studio took the form of a reception, at which Grefor Cherniavsky was the guest of the evening.

At the head of the music department of the San Diego High School is the prominent song composer, Alice Barnett Price. She is a composer of the first order, most sincere and conscientious. No wonder her songs are now being sung by so many of the leading artists of today. Her songs have real musical value, not only a mere tune, as she considers the words, the song and the accompaniment as equal component parts. Most of all she gets away from the hackneyed song writing, as she writes in a more modern idiom and achieves an individual style.

Miss Dorothy Snively is another one of San Diego's real musicians. She controls the musical life of the State Normal



EUGENE ROTH AND HERMAN HELLER  
Manager and Conductor, Respectively, of the Famous California Theatre Who Are Planning Greater Musical Features for the New Season

the success of which have so impressed the public that now nearly every moving picture theatre in the downtown district, as well as in the residential section, are offering better musical entertainment.

Travelers in our midst have told us with such a monotony of agreement about the superiority of the music in our theatres, and frankly state that there is no other city in the country that offers such splendid music generally as in our theatres, so we can rightfully boast of the claim that San Francisco is at least the music center of the West.

We, of course, all point with pride to our superb symphony organization and its magnetic conductor. Its programs are pretentious and different and superbly rendered, but are enjoyed by a comparatively few, as compared by the population of the city, whereas we, at the California Theatre, are entertaining between fifty and sixty thousand people

ferences with the big film producers, who now fully realize the necessity of supplying us with each super-production, pretentious and elaborate musical scores to more vividly portray their efforts on the screen.

Music is an essential in the presentation of pictures. The world they disclose is soundless. The world we observe is not. The picture to that degree becomes unreal. Here is where music comes in to make up that discrepancy, and to lure the mind of the observer from contemplation of the stillness of the scenes, which in real life are vibrant with action, contact and struggle. This music must be of a nature to appeal, for otherwise it would not beguile anybody from consciousness of the unnatural stillness. Thus the musical taste of the auditors must be consulted in order that they be not cheated of their enjoyment of the picture. (Continued on Page 26, Column 4.)



CECIL FANNING  
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auditorium and music hall in Balboa Park.

Mrs. L. L. Rowan, vice-president, and Mrs. B. A. Baker, secretary, also help to make San Diego musically attractive. They are most sincere in their efforts. Among the artists already signed up for next season are Merle Alcock, contralto, and Lambert Murphy, tenor, Cortot, the French pianist, Thibaud, the French violinist, Isadore Duncan Dancers, and George Copeland, pianist, and the Flonzaley Quartet.

The Professional Musicians' Guild is one of San Diego's unique organizations. It has accomplished much in the way of demanding compensation for local talent appearing in concerts. It is about that came to pass.

The San Diego Music Teachers' Association is looking forward to a brilliant season, as the 1920 annual convention will be held here. The first meeting of

School, where her musicianship and thorough efficiency is well recognized.

Ever since the Exposition days Dr. H. J. Stewart has continued in his capacity of official organist, giving daily recitals.

The San Diego Conservatory of Music is alive with musical life and interest. It is organized upon the model of the foremost European and American schools of music. It aims to offer such music courses as to prepare students to enter upon a professional career, as teachers, public performers or singers, also to amply provide and stimulate the love of the beautiful in music in the minds of those who study for recreation, or the social needs of home life. This institution does not limit itself to one particular method of teaching, but cultivates the best of all methods of the great masters of the past and present, and (Continued on Page 26, Column 4.)



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Songs: Mon Coeur Soupir, Je ne sais Quelle  
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## DIFFERENT INFLUENCES IN SPANISH MUSIC

Senor Manuel Mora, the Spanish Opera Tenor, as an Analyst of Art Life in his Native Land.— Cherishes High Artistic Ideals

Wherever Mannel Mora, Spain's genial and distinguished tenor, formerly of the Chicago Grand Opera Company, introduces his "Night in Spain," or "Spanish Soirée," a number of Spanish songs, some of them his own compositions, always arouses a lively interest. Senor Mora evidently loves his subject for he sings with enthusiasm and sympathetic understanding, and, as one who knows, he was sought out by the writer and persuaded to talk about the art of his native country. Of course we began with Spanish folk-songs, a subject which few writers or travelers have touched upon and which none has treated adequately. "You must not expect to cover the subject of Spanish folk music in a few minutes," remarked Senor Mora. "There is not one kind of folk tune in Spain, but several, each differing from its neighbor. In the South the music is gay. Valverde's 'Clayclites' based on a folk tune, such a song, full of boisterous good fun. Or my own song entitled *Serenata Espanola*, which depicts the fun and rollicking character of the sunny South.

In the South, too, another influence has been at work through the centuries, the echo of Moorish domination. Many tunes in the South are distinctly Arabian, and that country's music is still potent in Spain. During eight hundred years (711-1400) Southern Spain, especially Andalusia, was under the sway of the Arabs, and the Conquerors left the imprint of their music wherever they roamed. Again, the same conditions of climate and atmosphere prevail in Andalusia as in Northern Africa, tending to produce a similar song expres-

the control of trade, many songs are identical with those in the South of Spain. They belong to the same family. And, again, just as the music of Andalusia has been influenced by the Moorish civilization, so Spanish music has followed the course of Spanish domination; and in the south of Italy, especially in Naples, which was once under the control of Spain, the Neapolitan songs are very like the Spanish. My song called "Tus negros ejos," (Thine Black Eyes) is the symbol—this song has been dedicated to Mrs. Eleanor Martin of San Francisco." Touching the sister art of painting, Senor Mora drew many interesting comparisons, especially when he derived these from well known artists from Spain that are known in America. He referred to the art of Sorella and Zuleaga. He demonstrated to us how the ideals and expressions of these great artists have been determined by environment and racial traditions, just as folk music has been moulded. "Sorella, then, comes from the south of Spain, from the country of the bright sun. His work, as will be remembered by all those who have seen it, reveals the wonderful tonalities of sunshine and a care-free existence—just the qualities that distinguish the southern melodies. Zuleaga's home, on the other hand, is in the north, in the province of the Basques and his pictures mirror no life of indolent ease, but consist rather of criticism of his fellow men. He paints not the happiness and joy of Spain's life but only its ugliness. His great delight is to uncover faults and to caricature weakness. Here again is the counterpart of the northern folk tune."

## Contemporary Music

In a graphic and typical manner, Mora's florid conversation, abundant in phrases of the well taught foreigner, Senore Mora has an instinct for words) drew a picture very suggestive of the care free existence which we in

am sure everybody in the United States knows Camille Saint-Saens. This great French composer, some years ago, sojourned in Spain, where I had long talks with him for the express purpose of investigating native music; and he found in them most original musical ideas, and enough material for a dozen grand operas.

"There are in Spain, and I have in my possession, works that really are musical gems, there are orchestrations of splendor; there are songs beautifully written and a thousand master pieces of musical value. But my dear sir, if you place some of these works on your program, the people, I mean the masses, will go to sleep, not for the heavenly music but because they do not seem to care. So the wisest thing is when you go to Rome do as the Romans do. Besides, I am an opera tenor only, and I do not pretend to be a pedagogue. But there seems no doubt that Spain is in the midst of a musical revival, and is taking a prominent place among the world's musical nations."

## THE BERINGER CONSERVATORY OF MUSIC

The Beringer Conservatory of Music was founded in this city by Professor and Madame Beringer over twenty years ago exclusively for the purpose of giving a thorough, practical and systematic education in the highest branches of music. It has been, since its foundation, a potent factor in uplifting music in this city. The school has been well managed, and both from an artistic, as well as a financial standpoint, has been highly successful.

The well known Beringer Musical Club, which just recently gave its forty-third public Piano and Vocal Recital at Century Club Hall, is one of the results obtained since the establishment of the conservatory; therefore, Professor and Mme. Beringer have reason to be extremely gratified with this organization which has



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MISS ZDENKA DIBBEN, Pianist,

President of the Beringer Musical Club

sion. In my song entitled "Song to My Home Country," the melody is typical of the South while its bass and first chords have the tint of the tambourin of the Moor.

In the North, history and conditions diametrically different have been influential. In the Province of Catalonia, including the cities of Barcelona and Valencia, there are found songs of the sea and songs of the mountains, each distinctive.

In the province of the Basques, including San Sebastian, Balboa and Pamplona, only heroic songs are found. The Basques have been a hardy, invincible race. They never submitted to the foreign conquerors; and their songs, too, are cast in an heroic mould. Only Songs of liberty are heard among these sturdy peoples—songs that are strong in rhythm, full of a rough native vigor, quite different from the luscious songs of the South, or their gay companions with their careless abandonment to impulses.

"But let me assure you, that a perfect classification of Spanish folk songs are not the high brow but the sons' of the people, in Spain as everywhere else in the world. You know there's an adage that I really like 'Give the devil his due.' During my travels I have tried my very best to make each one of my songs based in the different idiosyncrasies of the people and place where I have composed the theme and also I have tried my best to symbolize it in the accompaniment, certain moods that they have to play. You know, these songs were born at the side of the poor 'Troubadour' playing the 'Guitarra' and la Senorita singing some of their tunes in the patio covered with fragrant flowers and red pots containing the most gorgeous specimens of carnations that you ever saw, while the very atmosphere reveals to you that you are in the country of the warm, bright sun.

"During many centuries the songs of the people living on the shores of the Mediterranean have influenced each other, and they all show a close relationship. In Sicily, where the Moors held sway for years through

America associate with the life of the Spaniards. "In the first place" Senore Mora said "The Spanish composer is not loudly acclaimed at home. He rarely succeeds in getting a hearing for his larger works, especially operas. In Spain, Italian opera is supreme in public favor. The native Spanish work is rarely given an opportunity, and, even when a work is produced, it is given only a limited number of performances, but this is due to the fact that for a grand opera production, we don't have but two opera houses so to speak; the Teatro Real de Madrid and El Liceo in Barcelona. The result of this condition is also well demonstrated in your own country, where the unfortunate Granados presented for the first time his opera *Coyoscas* at the wonderful Metropolitan. Oh, how I mourn his death; how deeply I regret that he is not in the United States of America, in order that he had been the musician and composer whose Spanish influence might have been wielded in this country, though this desire I am accomplishing gradually, though I am very far from being the composer Granados was.

"Well, the result of this unfavorable condition is that native composers, after making futile attempts to have their operas produced, resign themselves to the lighter vein music and to the writing of what is proving to be the truest expression of Spanish musical art—the Zarzuelas.

"The Zarzuelas abound with local color and indeed they are characteristically Spanish in atmosphere and in local allusions and I venture to say they will never be a success, if given out of their original setting, and must be sung in Spanish. To translate them and present them in other languages, would simply be a failure.

"I may state plainly that these small operas represent the true national theatre. Many of them are immensely rich in musical ideas, and have attracted the deepest attention of European masters. May I say that this statement is not boasting. I like to prove everything I do or say. I have reasons, so allow me to say that I

firmly established itself through its artistic concerts given periodically by the efficient members of the Club. Besides its regular number of concerts the Club has also appeared in Santa Rosa, Napa, Burlingame, Vallejo, Sonoma, etc., and has done much for charity.

Any music school that is able to present such artistic students as those comprising the Beringer Musical Club may well be recommended by the most conscientious people. The methods of instruction used by the Beringer Conservatory of Music, are most effective and have led to the affiliation with the Ursuline College at Santa Rosa, of which institution Professor and Mme. Joseph Beringer are also the musical directors and examiners.

That the coming year promises to be an exceptionally busy one is conjectured from the number of pupils that have registered to study at the Beringer Conservatory of Music. Several of the new students are from interior towns, who have made arrangements to study under the personal instruction of Professor and Mme. Joseph Beringer.

## SELBY OPPENHEIMER'S SEASON

(Continued from Page 22, Column 3)

In addition to his activities in the city of San Francisco proper, Oppenheimer is supplying the principal music clubs of Northern California with their talent. Courses in Sacramento, Stockton, Marysville, Chico, Berkeley, Palo Alto, Oakland, and other places are securing their talent through the Oppenheimer office, which is run in cooperation with the Behmer establishments in the Southern part of the State. Oppenheimer in the North, and Behmer in the South, represent New York's foremost booking offices, including the Wolfsohn Musical Bureau, Loudon Charlton, Winton and Livingston, the French-American Association for Musical Art, Daniel Mayer, R. E. Johnston, Haensel and Jones, Antonia Sawyer, Catherine A. Bamman, Arthur Judson, of Philadelphia, Charles A. Ellis, Harry Culbertson, Music League of America, Metropolitan Musical Bureau and others.



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## PRESS REPORTS



**San Jose Mercury Herald**—Miss Nichols played the Liszt Gnome Dance with a nice appreciation of the delicate, whimsical beauty and the Schumann Aufschwung (Soaring) with fire and romantic interpretation.

**Roy Danforth, Oakland Tribune**—Miss Nichols' playing gave evidence of the individual surmounting of schooling, that makes for ultimate superiority. The striking feature of her rendition was the clear appreciation which she showed of the moods of the Waldstein Sonata.

**Ray C. B. Brown, San Francisco Examiner**—Hazel Mildred Nichols has an excellent technical equipment, fluent velocity in runs and figurations, notable strength in fingers and wrists, precision in attack, and a wide command of dynamics. Moreover, there is charm in her playing and sincerity in her readings.

**Alfred Metzger, Pacific Coast Musical Review**—Decidedly well trained and instinctively musicianly pianist delights musical audience that filled St. Francis Italian Room.

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REDFERN MASON in the San Francisco Examiner

The doctrine of the music of the spheres is as old as Pythagoras; it is glanced at in the Bible; we find it in Dante; Milton recurs to it again and again, and Shakespeare touches on it in golden lines. You recall "The Merchant of Venice," where Lorenzo and Jessica sit in the garden, in the soft Italian moonlight, waiting the homecoming of their master and mistress? Lorenzo speaks:

Look how the floor of Heaven  
Is thick inlaid with patines of bright gold;  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings.  
Still quiring to the young-eyed Cherubim.  
Such harmony is in immortal souls;  
But, whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.  
But Carlos Troyer says that the aboriginal Indians

can hear it—the Indians of Eastern Bolivia and the Zunis of our own country. And when he says that, he is speaking of what he has learned from their own lips. For this young man well worn in years is of the tribe of Teuton wanderers which had Siegfried for ancestor—men in love with nature and prompt to listen, with the eagerness of instinctive poets, for her sybilline whisperings. To Carlos Troyer, full of the lore of the primitive peoples, music is audible light and the spectrum of colors is the alphabet of the universe. For him the stars in their courses twinkle with radiance full of meaning. We, on this mundane plane, are, to his notion, low in the scale of cosmic evolution and the dwellers in the neighboring stars are trying patiently, wist-

note A. This is part of the interstellar alphabet of which the red of Mars and the white glow of Jupiter are other letters.

\* \* \*

It was as a reaction from what seemed to him the brutal civilization of Latin America that Mr. Troyer entered upon his investigations into the arts and habits of mind of the Indians. He had had an opera company at Caracas; a duel had been forced upon him in La Guayra; he had met Don Pedro at Rio; he had almost died of yellow fever in Venezuela. And now he made his way into the interior with a couple of guides. Between the indigenous races and the Spaniards there is bitter hatred, and the musician soon found himself a prisoner among a tribe in Eastern Bolivia. He says they are Incas and shakes his head at the suggestion that the Incas are extinct. He had his fiddle with him, and the medicine women, whose business it was to watch over him as a prisoner, were curious to know what the strange-shaped box might contain. He took out the instrument and fiddled for them the tunes he had heard them whistle. It is easy to see how the power to do this and the wonderful voice of the violin might break down the barriers of mistrust. The Indians thenceforward treated their prisoner with consideration. But what astonished him was their music. That it would be primitive, yet often poignant, was to be looked for. But, according to Mr. Troyer, "It was as different from Zuni music as Zuni music is different from the music of the white man." And, to prove this, Mr. Troyer sat down at a piano and, with the dampers removed so that the effect was rather like that of a

I would like to speak of is the suffering that Mr. Troyer has had to go through in order to learn so much. For, to the Zunis, it is we who are the barbarians; it is the white man who is a liar and treacherous. To overcome this prejudice is a test of character. When Mr. Troyer arrived among the Zunis, it was nightfall and the people were singing their evening hymn to the sun. The musician joined his voice to theirs, but he was stopped and an offended chief let him know, by signs, that for a white man, his hat on his head, to join in a tribal hymn, was a thing not to be allowed. But Mr. Troyer had learned the sign language among the Incas. Seizing the left hand of the chief he bowed his head and breathed upon it. That is the Indian's supreme sign of fealty. In an instant the chief's manner changed, and taking a decoration from his head he placed it on Mr. Troyer and signed him to his place among the singers.

How the musician was initiated among the Zunis, spending a day and two nights in the snake house; taken out more dead than alive; how he learned from the Indians to see a man's aura and to read in it what manner of man he was; how music and light came to him to see—aspects of the same thing; these must be another story.

## HAROLD HENRY TO TOUR PACIFIC COAST

Harold Henry, who has been called by eastern critics one of the few great American pianists, has been booked this season for the transcontinental tour and will be on the Pacific Coast early in February. Mr. Henry's season will open the middle of October, one of his earliest engagements being his appearance in Chicago as soloist with the Cincinnati Symphony Orchestra under Ysaye. Those who heard Henry's thrilling performance of the MacDowell D minor concerto at the Eleventh Biennial Convention of the National Federation of Musical Clubs, in Peterborough, N. H., when by the brilliancy of his playing he literally brought the audience to its feet, and secured from it an ovation that lasted for the best part of ten minutes, will understand why the clubs are so eager to secure him for their courses. The demand for Mr. Henry is so great that



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Secretary of the San Francisco Music Teachers' Association and One of the Best Known Music Teachers Here

fully, to catch our attention, in order that they may help us along the path of development and that one more island may be joined to the comity of the stars.

It was among the Zunis that this German of old Frankfort, the lad who had fiddled for Jenny Lind and studied piano with Aloys Schmitt, first heard the music of the sun. And let the scientific investigator, if he happens on these lines, bear his soul in patience and not look disdainfully on strange lore because it comes from the solitary dwellers on the mesas of the Southwest. It would be poor philosophy to reject learning unless it came in the monograph of a scientist. Early in the morning the musician would accompany his red-skin hosts to the summit of the highest eminence in the vicinity. They went to greet the sun with a hymn, much as the boys at Magdalen College, Oxford, greet the rising sun on Easter morn. It is an act of worship in both cases and Mr. Troyer is careful to point out that the Zunis are not sun-worshippers in any gross, material sense, but regard the flashing disc as the screen with which the divinity covers his face. Young and old are there, and, placing to their ears perforated shells, pink without, purple within, they listen. The sun shines on the shells and soon the ear becomes conscious of the rustling of acute harmonies. "Do you hear it?" cry the excited Indians; "It is the music of the sun." Of course, a physicist might think it not difficult to account for this phenomenon. And, if I understand Mr. Troyer aright, the Zunis would find no fault with this. Their point, however the mystical interpretation which they put on what they hear—is that the beneficent power of which the sun is a manifestation is speaking to them. Light has become sound and the note which they associate with solar brilliance is the

harpischorde, he played a tribal march, remarkable in its organic melodic variety and organic coherence.

\* \* \*

The Zunis, Mr. Troyer told me, have a curious scale. It is a gapped scale beginning on D, with a range of a tenth. The B is natural. The first note is D above middle C; the fourth and seventh are omitted, as in the primordial scale of the Celts, and in the upper E is left out as well. But within this narrow gamut they have a remarkable wealth of melodic expressiveness. Most of their songs are of a ritual character; but their chanting of them has this peculiarity that, as their feeling deepens, the pitch rises, ascending by fractional degrees of a tone—even so minute a subdivision as a sixty-fourth; and, after the crisis has been reached, the melody declines in the scale. I was anxious to find out from Mr. Troyer whether, in his opinion, the music of the Zunis, in spite of this curious modification of the tone, was essentially diatonic. Julien Tiersot, the French investigator, who has made a study of the music of the Arabs, speaks of "the universal diatonic," holding that, however they might modify particular intervals, men and women of all races must think basically in tones and semitones. With this view, Mr. Troyer's experiences, as set forth in his words and his setting of Zuni melodies, seems to coincide. I gathered from him that the fractional ascent or fall of pitch usually took place on some reciting note.

\* \* \*

Both the Incas and the Zunis have harmony. We might expect as much; for so have the Kaffirs of South Africa. The notion that harmony is a sort of discovery of civilized society is one of the superstitions of the schools. The Indians have their ways of formulating a melody and they are not our ways. Their rhythmic sense is acute; but enough has been said on this head. What

even by placing five recitals in a week, wherever it is possible to do so, only three open dates can be found between November 7th, when he gives his Aeolian Hall, New York, recital, and the Christmas holidays. Of his appearance at the Biennial Convention one Eastern critic wrote: "Mr. Henry's playing is acknowledged to be of superlative beauty, and he was recalled seven or eight times. Well did he deserve the ovation, for the gifted pianist never played better. He has all of the qualities demanded in the work of the American composer—magnificent tone, depth of feeling, finesse and masterly phrasing. Carreno herself never gave greater delight in her performance of MacDowell's music, of which she was acknowledged to be past master. Mr. Henry fairly electrified his audience."

## JACOBSON STUDENTS RECORD PROGRESS

Marian Patricia Cavanaugh, the very gifted little eight-year-old piano pupil of Joseph George Jacobson, the well known and efficient teacher, has been arousing more than ordinary interest and enthusiasm whenever she appears in public. On Sunday afternoon, October 12th, she gave the Half Hour of Music at the Greek Theatre of the University of California and interpreted the following program in an exceptionally skillful manner: Inventions Nos. 3 and 1 (Bach), Prelude (Bach), Sonata (Clementi), Nocturne (Chopin), Valse, D flat (Chopin), Fairy Footsteps (Jacobson), Gipsy Rondo (Haydn), Theme and Variations (Beethoven), Pizzicato (Debussy), Menuet (Paderewski).

The Joseph George Jacobson Club has taken up its artistic activities again, the first monthly meeting of the season 1919-1920 taking place at the studio of Mr. Jacobson on Friday, October 3rd. Mrs. Rutten cutter, Mrs. Backes, Misses Woll, Lorette and Henriette Roumigiére and Gertrude Gerdau were among the performers.



## COLUMBIA CONCERT COMPANY

The Columbia Concert Company has been formed for the purpose of enabling singers to present uniquely interesting programs, and to insure them large and appreciative audiences, not only in San Francisco but in the smaller cities throughout the State. The first group of singers to be presented consists of Miss Clare Harrington, soprano; Miss Marion Wilson, contralto; and Mr. James Driscoll, baritone.

This trio of artists is all-American, although Miss Harrington and Miss Wilson have enjoyed the additional advantage of studying and appearing on the stage abroad.

Miss Harrington had just finished a year of preparation for the opera, simultaneously understudying the prima donna of the Court Theatre at Coburg and Gotha, and was about to fill her engagement at the Municipal Theatre in Metz when the war compelled her to return to San Francisco, her native city. Since then she has established herself firmly in the musical world here through numerous appearances in concert and opera as well as in church work.

Miss Wilson, at the outbreak of the war in August, 1914, was leading contralto of the Petrenz Opera Company at Dresden, and had been intrusted with many roles from Lady Pamela in "Fra Diavolo" to Ortrud in "Lohengrin." The war made her long for home, and she returned to San Francisco, also her native city, in August, 1915. Since then she has achieved distinction in the concert field. Her voice, according to critics, is remarkable for range, rare quality of tone and firm, dramatic resonance. Programs chosen with musicianly insight from works of the best masters have already gained her a following in the courts of those who know. To quote the words of a distinguished writer on musical subjects: "Miss Wilson belongs to the few singers who use their brains as well as their throats and to whom a vocal recital is not merely a means to exploit themselves, but also to contribute to the general spread of becoming acquainted with the poetic beauties of song."

Mr. Driscoll possesses a lyric baritone voice of velvety timbre. He has pursued his studies in San Francisco, varied by occasional trips to New York. He has recently returned from the East where he made several phonographic records. His last appearance here in the Auditorium aroused a furore of enthusiasm.

The Columbia Concert Company has secured the services of the famous Maestro Serantoni as accompanist and director. After years of experience at the Conservatorio di Pesaro, founded by Rossini, and with leading Italian opera companies, Maestro Serantoni set a new standard of efficiency for conductors by his successful labors at the Washington Square Theatre in San Francisco. His talented wife, Signora Natalina Serantoni, will share his duties at the piano.

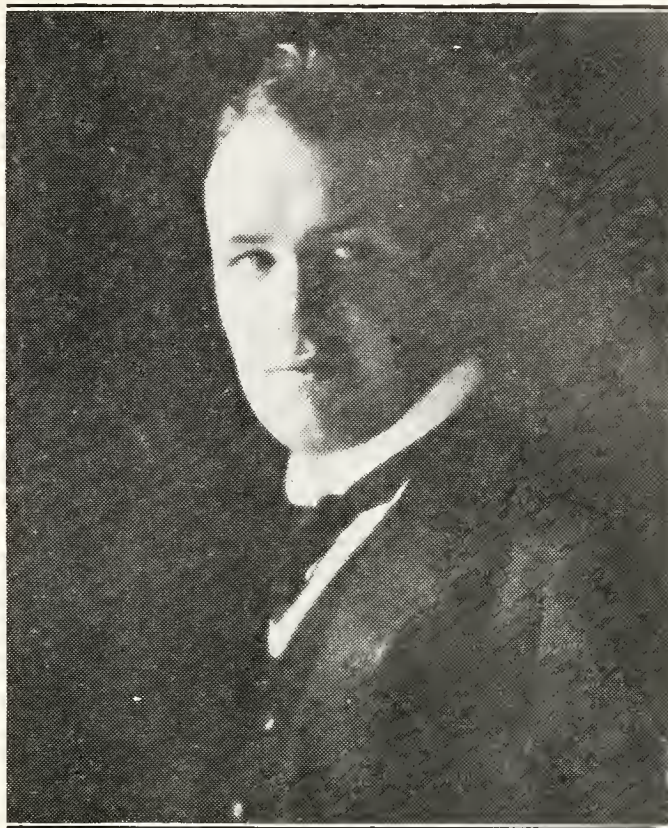
The Columbia programs will consist of groups of solos, songs, ballads and arias. But they will also contain scenes from the grand operas presented in a novel manner. Besides these numbers, the artists aim to present a great deal of ensemble features. "Solos are the simplest side of singing." The majority of the songs will be offered in English, including one operatic excerpt. American composers are promised ample representation, as the trio believes a wonderful future in music is coming from American inspiration.

The Columbia Concert Company, in short, intends to explore a fresh field of musical endeavor.

## LILLIAN SWAEY TO GIVE RECITAL

An artistic violin recital will be given during the early part of the season 1920 by Lillian Swaey, a gifted young violinist, pupil of Giuseppe Jollain, the well known Italian violinist and teacher, in an unusually artistic program of the most representative violin compositions. This excellent event will be comprised of the following selections: Bach—Concerto for two violins, Lillian Swaey, Giuseppe Jollain, accompanied by George Kruger; Wieniawsky—Concerto in D minor; Saint Saens—Rondo Capriccioso; Tartini—Variations; Nacbez—Danse Tzigane; Ambrosio—Serenade; Kreisler—Schoen Rosmarin; Cui—Orientale.

At this same recital, Dorothy Swaey, sister of Lillian and a piano student of George Kruger, the distinguished virtuoso and pedagogue, will be heard in a group of piano compositions. She will also assist in accompanying.



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## LEMARE ORGAN PROGRAMS FROM 1917-1919

Careful Observer Gives Reasons Why the Lemare Concerts Please Neither the Musicians Nor the Average Auditor—Of 300 Compositions Less Than Half Were Legitimate Organ Works—Among Composers Represented Lemare Himself Heads the List

By V. BLONDEAU

The complaint which is frequently made that Mr. Lemare, the municipal organist, does not always give us music which is in keeping either with his reputation as a musician, or the average intelligence of his audiences, is one which seems worth investigating, particularly after the advertising and due performing of "Storm at Sea" improvisations and other music of a like nature. At the public library may be found the programmes of Mr. Lemare's concerts from 1917, to April 20, 1919, a period of about two years. They are neatly bound in two volumes, and their careful perusal yields some interesting facts.

During the period covered by those two volumes, Mr. Lemare gave one hundred and five recitals at which he played about six hundred numbers, an average of nearly six at each concert. This does not include encores, accompaniments or improvisations. Only three hundred different pieces were played however; the rest is repetition. Of this three hundred, less than half were legitimate organ music, the balance being transcriptions of

writers for the king of instruments is almost completely mann, Gigout, Claussmann, Boely, Lefebvre-Wely, Batiste, Barie, Jongen, Hilmacher, Dallier, Quef, Chauvet, and others.

Let us now go back to the hundred and fifty odd transcriptions of which we have already spoken. There is no need to adopt the strictly classic pose which some people do in regard to music, for much of the popular transcriptions for organ or other instruments lose nothing of their beauty or their musical value thereby and in any case, a public performer is almost forced to play them, whatever his personal feelings may be. But why "The Rosary" and "Narcissus" no less than three times? What HAVE we done that we should be condemned to five Schumann "Traumerei"? Personally, I think a law should be passed forbidding such irritations as a "Perfect Day," "Sole Mio," "Humoresque," "O Dry Those Tears," and the "Lost Chord," from being thrust on us, as they were about fifteen times in the aggregate. Some mellifluous twaddle from the "Bohemian Girl"

inflicted on us no less than four times. I had almost forgotten the two pieces de resistance of every aspiring, amateur, front-parlor, Sunday afternoon fiddler, the "Intermezzo" from Cavalleria Rusticana and Handel's "Largo." There are others, but why insist and since we were spared the "Maiden's Prayer" with variations, let us be truly thankful.

The cry that the people want all this popular music and will have it, is only a reflection on the intelligence of San Francisco audiences as may be seen by a glance at the programmes of such men as Samuel Baldwin, of the College of the City of New York; C. P. Koch, Carnegie Music Hall, Pittsburgh; Hugo Goodwin's concert programmes in the New England Congregational Church, Chicago; and the Cornell University organ recitals by James T. Quarles; to mention but a few.

It is not that Mr. Lemare is not technically equipped for better music, for there are not many organists in this country who have reached his degree of musicianship and virtuosity. Why is it then that we do not get something better for the thousands of dollars with which Mr. Lemare is presented every year by a generous city? Is it too much trouble or does our organist, looking down on us from the height of his organ loft and his fat salary, consider us unworthy of better music? I have personally seen in London, a little church which Mr. Lemare probably knows well, crowded during the mid-day thirty-minute recital by clerks and business men who would give up half of their luncheon time to hear traditional Bach and Handel played on a comparatively small organ by an organist of only average ability. There is no reason to believe that San Franciscans are not as musically intelligent as Londoners.



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ANTOINE DE VALLA

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all kinds, of which more anon. When we come to the composers represented in the above figures, we find at the head, an easy first on the list, Mr. Lemare himself, whose compositions were played no less than ninety-three times. The next composer after Lemare—a long way after—is Wagner, who wrote very little (if any) organ music, and he is represented forty-five times. Someone by the name of Johann Sebastian Bach, who is reputed to have written over two hundred very creditable compositions for the organ, makes a very bad third, appearing only thirty-three times with but fourteen different pieces.

Mozart wrote, among other things, fifteen organ sonatas, with strings or oboes, evidently not worthy of transcription, for none of them appears on the programmes. To come down to the moderns, Cesar Franck's organ music is apparently "out of luck" also, for though he wrote over sixty organ pieces, the programmes show none at all. Guilmant appears sixteen times, Hollins on seventeen occasions, and Widor manages to come to the surface at eleven concerts. These three men are known as composers almost solely by their works for the organ. The vast school of French

does duty only once, but the unfortunate, long suffering Sextette from "Lucia" comes up smiling for a double execution. Needless to say, that favorite staggerer of second year pupils, Mendelssohn's "Spring Song" is played thrice; we may be thankful it is no worse; probably nothing ever written has suffered so many transcribing indignities; it has been played in every conceivable manner from full orchestra down to the tin whistle, the "Jews" harp, and the armless wonder who plays the violin with his feet.

Gounod's "Nazareth" might pass as an organ solo, but why, oh why! five selections from "Faust," about as effective on the organ as the "Messiah" on a small tooth comb. Incidentally, what has "Quand tu Chantes" done to be programmed as an organ solo under the alliterative title of "Sing, Smile, Shmber?" Boccherini's "Minuet in A," written for strings, is trotted out eight times; the saccharine "Meditation" from Thais (there should be another law about this, too) is

### MRS. WILLIAM HENRY BANKS RESUMES SEASON

Among the better known and more efficient artists who have begun the new season with much energy is Mrs. William Henry Banks, a pianist exceptionally well known throughout the Pacific Coast as soloist, ensemble player and accompanist. Mrs. Banks is always appearing with unqualified success and has established for herself a reputation for conscientious and sincere interpretations. She has appeared repeatedly in various recitals and is a familiar and welcome figure on the programs of the San Francisco musical clubs. She is looking forward to an unusually active season this year, among her first public appearances being on a program of the Douillet Musical Club early in November. Mrs. Banks is a member of the Pacific Musical Society and contributes much to its excellent programs. She is one of the most active and most successful members of San Francisco's musical colony.



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# WHEN FRANK LA FORGE WAS WITH LESCHETITZKY

Interesting Anecdotes Concerning the Eminent Piano Pedagogue--Admired "Nerve" In a Pupil  
Despised Timidity--Never Wanted His Pupils to Practice Longer Than Necessary--  
Used Discretion in the Bestowal of Praise

(From the Musical Leader, Chicago)

In less troubled times the passing of such an important personage as Leschetizky would have caused much comment. Whether one agrees with his views on technic and other details of piano playing, all admit that he was one of the greatest pedagogues of modern times. His was a very vigorous manner of imparting instruction, as all of his pupils can testify. He had, combined with his musical gifts, the eye of an impresario, which takes into account the appearance, manner, temperament, and in fact all those details which together constitute that elusive thing called personality, and this he judged and educated quite as much as the actual musical talent of the pupil. Those whom he considered to have defects in these qualities which would unfit them for a successful public career, had to show other qualities to balance the deficiencies if they were to hold his interest.

Timidity was a thing he despised, as it increases the difficulty of making a career. The treatment for this was a heroic one, for well he knew that if the pupil could not arouse himself enough to protest against it, that he would soon be lost in the maelstrom of musical life. One pianist (since that time his name has become

That afternoon I had my lesson, and it found him in fine form! When he thought I had enough, he said, "I will show you how much good it does to have ladies come and flatter you to me" . . . Explanations were useless, and so I had to suffer for the well-meant benevolence of Mme. D., and hoped she would not soon again have such good intentions.

"Nerve" always has been a great asset when backed up by real talent, and even without that it seems to flourish for a while. A young lady with a great deal more of the former quality than the latter was a puzzle to the more serious pupils for a long time. Anything she did seemed to please Professor, and we began to wonder if it was really worth while to be conscientious when this pupil seemed to get on so well without it. But her day came! In one of the classes she started the Mendelssohn G Minor Concerto in her usual slipshod manner, but this time it did not work. She played less than three pages when Professor stopped her and screamed at her to go home and never come back again. She obeyed, you may be sure. After a few weeks he sent for her and asked why she had discontinued her studies. She meekly told him that he

that one can imagine. If one could stand the pace (he retired about three or four o'clock a. m.) he never tired of showing his great hospitable nature, until his guests were exhausted. He never was!

Ready wit was one of Leschetizky's most entertaining characteristics. One could not realize his great age, as he seemed to have solved the problem of keeping young. Joachim claimed that Leschetizky was two years older than he, while Leschetizky claimed that Joachim was two years his senior. Once in the Dresden Opera House Leschetizky passed Joachim as he was nimbly ascending the stairs like a boy. Joachim called out to him, "Can you run upstairs like that at your age?" "Yes," was the quick response, "couldn't you do it when you were my age?"

At a dinner party given in honor of Godowsky the wine had just been served, and Edouard Schuett, having partaken of his, held it up to the light and said, "How is it that my wine is so much darker than yours?" The Professor answered, "You have just dipped your moustache into it!"

It was the most natural thing for an artist with such varied experience to dwell on the past, and most interesting were his reminiscences. He would talk for hours about Rubinstein, who was his greatest friend and his ideal pianist.

Through their many changing relations his admiration for the musical gifts of his second wife, the great Essipoff, never varied. First he discovered her great talent, then he adopted her, afterwards they married, then he divorced her, and finally they became great friends! She was to him the greatest woman pianist that ever lived, and many were the stories he told of her triumphs.

Leschetizky revered the old Kaiser of Austria, and prophesied a terrible war when he should not longer guide the destinies of that country. He lived to see that the storm broke long before Franz Joseph's death, but died without knowing the outcome of the world struggle.

## JACQUES THIBAUD AND PABLO CASALS

While spending a week end in Nice several years ago with Pablo Casals, the cellist, Jacques Thibaud, the famous French violinist, visited a small cafe. Casals and he were particularly interested in the orchestra, a wheezy affair of half a dozen instruments, conducted by an ancient fiddler. The old gentleman scraped away so seriously and presented such a picturesque appearance, that Thibaud tried between numbers to draw him into conversation, a plan rendered simple by the purchase of a "back."

"I also play the fiddle," Thibaud remarked, modestly. "Yes?" smiled the leader. "Perhaps, then, you would like a job. My second violin leaves tomorrow."

"Indeed," cried Thibaud with alacrity. "What is the place worth?"

"Fifty francs a week. That is"—cautiously—"if you can play."

"I will consider," agreed Thibaud. He returned to Casals to report the offer.

"Great!" exclaimed the cellist. "Get me a place, too!"

Thibaud seized the first chance to ask if his friend also could have an engagement, and was delighted to find that a cellist actually was needed. "We're ready to sign contracts at once," said Casals. "Ah, no!" was the cautious reply. "Wait till we've had a test. Come tomorrow night at seven."

At the hour set, Thibaud, Casals and an accompanist entered the cafe, and mounted the platform, while the old leader gave them a paternal pat and told them not to be nervous. A moment later they started to play the Brahms double concerto!

The patrons of the place looked up in surprise. The old conductor rubbed his eyes in amazement, and quickly realized he was the victim of a hoax. Greatly confused he waited till the number was finished and demanded the names of his candidates for jobs. On learning, he was first inclined to be angry, but over a bottle of champagne he recovered his equanimity sufficiently to declare that his only regret was he hadn't executed a contract when the chance was given him.

Thibaud's American tour under Loudon Charlton's management is proving one of the most important features of the season.

## NEW 'CELLIST LOCATES IN SAN FRANCISCO

The colony of eminent musical artists now located in San Francisco has received an important addition in the person of Miss Teodelinda Teran, who has just arrived in our city after a successful tour in South America.

Miss Teran, who was born in Quito, Ecuador, had a thorough musical education, received at the Royal Academy, London, during the years in which her father, General Emilio M. Teran, was the Ecuadorian Ambassador to Great Britain. General Teran was afterward elected to the presidency of Ecuador and Miss Teodelinda returned to the country of her birth with him; but his death being instigated by the retiring president, Miss Teolinda and her brother Augusto Teran, the well known flutist, were sent to Europe by the new government, who recognized in them an unusual talent that would reflect credit upon the country of their birth. That Miss Teran's cello studies at the Royal Academy were under the eminent cello teacher, Mr. Herbert Walern, is sufficient assurance of her thorough artistic ability. Wherever Miss Teran has appeared she has won the sympathy and admiration of her audiences with her pleasing personality, beautiful tone, intelligent interpretation and wonderful feeling. On Tuesday and Thursday mornings Miss Teran can be found in her studio, 35 Gaffney Building, 376 Sutter street, or by appointment by phone, Douglas 4233.



FRANK LA FORGE'S MAGNIFICENT NEW YORK STUDIO

The Scene of the Early Triumphs of Some of America's Foremost Pianists and Accompanists

quite famous) pursued the policy of being very mild and acquiescent, with the result that Leschetizky tormented him and made his life altogether a burden. But finally it came to the point that the young American had had more than he could endure, so he arose in his wrath and told Professor that he had gone too far and he was leaving, and began suiting the action to the word. When Leschetizky saw that the young man was in earnest, he overtook him at the door, and asked him to come back, saying, "I think we will get on better now." . . . and they did.

Another lesson which I never shall forget was that of a young Viennese girl. When she entered, they started at once with the lesson. It was the B Minor Rhapsody of Brahms. When she had played the first two pages, Professor stopped her with the comforting remark, "My dear Miss, you play just like a coffee grinder." . . . With this encouragement, matters went from bad to worse, until finally the Professor slammed the lid of the piano shut, and disappeared in the other room. The terrified young lady awaited his return. His first question was, "With whom have you prepared this lesson so badly?" The young miss replied that she was a pupil of Professor — at the Conservatory, and had only come to see if Leschetizky would accept her as a pupil. The ensuing moments were not pleasant. The young lady had a free lesson!

Independence always commanded the respect of Leschetizky. One evening I played some solos and accompaniments in the salon of one of his distinguished friends. The kind soul wished to do something to assist a persevering young pianist, and without my knowledge went to Leschetizky and sang my praises.

seemed to have forgotten that such was his wish, whereupon he said, "But you didn't think I meant that literally, did you?" She had learned a valuable lesson, and from that time on her attitude was different.

Leschetizky used to warn us against practicing too long at one sitting. "If one would make a slight pause at the end of each period of twenty minutes," he said, "there would be no cases of nervous breakdown from over-practice. Americans say 'time is money,' but they don't live the theory, as they waste very much time in useless practice." Working hard was to him not nearly as important as working intelligently.

He was very discreet in his bestowal of praise. "Genius," he said, "is a word I never use. Talent, very seldom, and when I say that a person has a disposition to play the piano, it is already much" . . .

Leschetizky did not live systematically or in any way lead a regular life. He couldn't bear restrictions and wished to follow the impulse of the moment. The lessons were supposed to last one hour. Sometimes they lasted three times that, and the pupils waiting for the succeeding period could go home again and wait for another chance.

Leschetizky spoke German, French, Russian and Polish. He could speak English but little, and refused to teach in that language, as he would be at a disadvantage, and he considered that if it was worth while to go to Europe to study with him, it was worth while to learn one of the languages in which he was at home.

To return to Vienna after gaining recognition elsewhere was one of the most delightful experiences one could have. The "teacher" entirely disappeared, and there remained only the most fatherly friend and host



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## SOUND AND COLOR HARMONY

By Margaret V. Underhill

In this great work-a-day world of ours where most of us live according to schedule, catching street cars, meeting appointments and so on through the list of daily routine, there is little time to glean inspiration or an outlook on the bigger things in life.

The great monster, civilization, takes us in his grasp and hurries us on unrelentingly day after day and year by year in the vain endeavor to catch up with ourselves and our times until we are in danger of losing our sense of vision and becoming materialists. We go to concerts and picture galleries for the purpose of criticism or comparison. We miss the keen pleasure of being transported for a brief measure of time into the realm of unreality; the kingdom which was real to the musician or artist when he created his work. It is through his power to carry us with him to that far off land that we know him to be great!

When we see his pictures can we hear the sounds of the busy city, or feel the wind blow and the storm crash? Can we hear the birds or feel the sun, the fog, or the calm? When we hear his symphony can we see the pictures he saw or those compiled from our own experience? It is only when we begin to recreate these pictures, be they ever so elusive, that we come to the full enjoyment of art, the translation into vibrations which complete the picture of tone or color. We must learn to hear with our mind's eye and see with our mind's ear.

That the arts were one and the same is no longer a subject for dispute. The difference being merely one of vibration and mediums. The great natural laws which govern the universe are true in all things. How alike are the heavy, blurred ones of charcoal sketches and those of the bass viol. The flute and pastel are

such a moment it was not hard to believe these things were true, they seemed more than real to me.

Again in the Blue Grotto, whose wonderful reflected light will always linger in my memory, since it has created a real tone-picture. That cave, so inexpressably blue, sunbeams dancing on the walls from every ripple of the water. The lad who dove to the bottom seemed clothed in a marvelous, transparent violet, scintillating with his every motion. The crash of dashing waves outside and the lap of water against the rocks. Now I know where the syrens dwell since they deserted their home when men ceased to believe. It is vespers in the Florence Cathedral. The sun streams through a jeweled window upon a priest conducting service in a chapel back of the high altar. Flickering candles, mounting incense and the white robes of the acolytes are picked out from a shadowy background in that cool and sombre place. The priest chants the service and a strange, unearthly echo answers him as though the saints in their niches had joined in a heavenly chorus to reiterate their solemn words.

Later, traveling in the North, seen in the path of a glorious sunset, rich orange and flame turning to violet and grey. Great clouds sailing by with wind-darkened bases and snowy tops which burst and rebound in majestic flight, changing shape to hide the Valkyrs mounting to the sky, their call resounding as they ride in reckless fury. A wild exultation thrills the air, swiftly over the green waves skims a viking ship filled with rugged adventurers clad in skins, piloting their tiny craft through the sunset to unknown ports.

Perhaps the picture which I love best is created by the hermit thrush, deep in the heart of the woods, as he sings his inimitable song and his mate answers from a far-off hill. The damp lucid odor of the woods arises, an incense in itself. Filling the silence of the thrush's obligato, rustling leaves answer the touch of the breeze and a mountain brook tinkles and chortles and rumbles on its winding way, the symphony of the woods.

Later, when the Flonzaleys were playing at Mannheim, the manager actually begged the musicians not to give the Schoenberg piece as announced, stating that he would not be responsible for the consequences if the piece were retained on the program. His fears were occasioned by the fact that the works of Schoenberg had been greeted with hisses and catcalls in other sections of Germany. The Flonzaleys got around the difficulty by playing the work as an "extra" at the conclusion of the regular program.

Much of the success of the Flonzaley Quartet is due to the interesting personality of the four artists. They are Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola; and Ivan d'Archambeau, cello. All are of the Latin race, but of three different nationalities, Messrs. Betti and Ara being Italians, Mr. Pochon, Swiss, and Mr. d'Archambeau, French. Three of them are pupils of the same master, the famous Cesar Thomson. They are an interesting and distinguished group of men, intensely temperamental, and wholly absorbed in their art.

## ISABELLE MARKS' PEDAGOGICAL SUCCESS

The question often arises as to how to definitely decide whether or not a vocal teacher is efficient. We have found that the quickest and safest way to come to a satisfactory conclusion in this respect is to hear the pupils of a teacher. There is nothing like results to judge the ability of an educator. While it is not always certain that a teacher whose students seem to be unsatisfactory at a public recital is necessarily an incompetent teacher, students themselves making it frequently difficult, if not impossible, for a teacher to instruct them correctly, it surely is certain that a teacher whose students acquit themselves creditably and confidently and talented, it requires a good teacher to prevent them from getting into bad artistic habits, or from losing their natural adaptability.



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similar in their limpidly transparent vibrations, and so on through the gamut of tone and color.

In poetry we find a writing of the arts, for its very existence is dependent on the ability to convey color and form through sound, even its subtlest thought is conveyed through imagery. The creators of art are aware subconsciously or consciously of this writing, but to use the time-worn phrase "music begins where words leave off," so we must from our own store of experience, intellectual or emotional, visualize sound and create evanescent pictures of music as the composer and interpreter paint them for us.

This is the key which unlocks the door of Looking-glass Country; it leads to real understanding and enjoyment; if we enter in a spirit of childlike faith, simplicity and credulity, it indeed seems possible for us to "Splash at a ten-league canvas with brushes of camel's hair." A few of these pictures have come to me, we all have them, but unless we take them out, and treasure them as our greatest wealth they grow grey and cobwebby in the garret of memory.

Once upon a day I stood in a cobbled grey-walled street of Frascati, Rome, with her crumbling ruins of two civilizations and the bustling activity of a third, lying in the far off valley steep brown hills clothed in green vineyards or grey olives, hoary with, age and dark glossy ilex. My eyes, weary of trying to photograph upon my memory the treasures of by-gone days, seemed suddenly to open upon another world. Across the grey walls came the sound of a quaint, haunting melody, the pipe of the great god Pan! The air, simple and plaintive, spoke with a voice of the past and I seemed to hear with the ears of Time, himself. Each tree again became a nymph, a fawn basked in the sun behind each wayside bush. Satyrs and Centaurs gambled in grotesque and humorous play, while Bacchus himself made merry with the fruit of the vine. At

This is a quiet picture, full of peace and happiness; the setting sun etches the branches of numberless trees against the horizon. The thrush and his mate sing until they meet at nightfall "To sleep, perchance to dream," tucked away on some cozy bough. The sigh of pine trees roofing the stately trunks in a canopy of endless sound! Can we separate sound and vision? Why try when together they create for us perfect pictures.

## THE FLONZALEYS AND SCHOENBERG QUARTET

A plump little book of anecdotes might be written about the Flonzaley Quartet's experiences with the Schoenberg Quartet in D minor, which has proved such a sensational feature of the organization's repertoire. The Flonzaleys tell how difficult it was to practice the work in peace, and, as its technical difficulties were well-nigh appalling, much practice was necessary. In Chicago, for instance, at a hotel whose guests had never before raised the slightest objection to the Quartet's practice, looking upon it as a decided treat, there was such a pounding on the walls and dropping of shoes on the floor above when the Schoenberg work was tackled, that for the time being the composition was abandoned. The same experience was encountered in other cities where the Flonzaleys attempted to rehearse the work.

Even in Lansanne, Switzerland, where the Quartet members have a summer house built out in the woods to insure privacy, they were not permitted to rehearse Schoenberg without interruption; for they had not counted on the comments of their three dogs, the only "persons" admitted to these important sessions. These dogs had been trained to listen to the Quartet's ordinary rehearsals without a whine; but the moment the Schoenberg was attempted, the four-footed critics set up a howling and had to be ejected.

competent teacher. For even though the students are form to artistic ideals in singing must necessarily be a

Anyone who ever attended a recital of the pupils of Mme. Isabelle Marks will at once realize that the students are well trained. Even those who do not seem to possess extraordinary artistic gifts, reveal a naturalness and ease that causes them to be admired. The matter-of-fact way in which they produce their tones, the utter relaxation of the throat, tongue and jaw and the natural expression which form the means to sing effortlessly, seem to exist in every one of the Marks pupils. One of the surest signs of unsatisfactory tuition is an exhibition of exertion on the part of the singer—an exertion which invariably will result in exhaustion.

Mrs. Marks, in a very interesting chat with the writer, explained to him the reason why so many students with the most pleasing voices seem to find it difficult to attain the higher notes with ease. At least ninety per cent of the vocal students one hears during the course of a season fail to attain the higher tones with clearness and purity. They frequently "pinch" their tones and although entirely at ease in the middle and low positions, they become strained the moment they reach for the high notes.

Mme. Marks insists upon relaxation of throat, tongue and jaws, thereby attaining freedom of tone production in all positions. But Mme. Marks' pupils do not only display ease in singing, they know how to bear themselves. In other words they cultivate personality—a most important factor in the search for success in public. After all, when everything is said and done, success depends upon several important features—freedom of action, ease of execution, thorough relaxation and personality or individuality. All discussions or disputes about methods and technical intricacies become futile after these important factors have been thoroughly digested.



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After his return to the concert stage after nearly two years' service in the United States Army, Percy Grainger has ahead of him the most brilliant season he has yet enjoyed in this country. Early in the season he is booked for over twenty appearances with the leading orchestras of the East and Middle West, including nine concerts with the New York Philharmonic orchestra and six with the New York Symphony Orchestra. In April he will again visit the Pacific Coast, after an extended tour in Canada.

Several of Grainger's latest orchestral compositions figure largely in the programs of the leading Symphony orchestras of this country. His most ambitious work, "The Warriors; Music to an Imaginary Ballet," will be given twice in Chicago by Conductor Stock and the Chicago Symphony Orchestra in December, 1919, and twice in New York by Stransky and the New York Philharmonic orchestra in January, 1920, the composer playing the piano part contained in the score on all four occasions. Mr. Walter Damrosch will give the first performance of Grainger's "Children's March: Over the Hills and Far Away" for piano, wind and percussion instruments at a New York concert of the New York Symphony Orchestra in November next. Grainger himself playing the piano part. While fulfilling two engagements with the Minneapolis Symphony Orchestra in February, 1920, the young composer-pianist will both play in and conduct three of his orchestral compositions in Minneapolis and St. Paul. While in the army, as a handsman and later as an instructor of bandleaders, Percy Grainger had unusual opportunities of studying the possibilities of the modern military band, with the

and Grainger pieces are the most played of all the living composers of all lands, at Wood's Queen's Hall Promenade Concerts, London, this season.

During the pending season Grainger will include many modern and little known works in his recital programs, such as Cyril Scott's gigantic Piano Sonata, op. 66, a group of pieces by Balfour Gardiner (one of the most brilliant of England's younger composers) and a number of American works by John Alden Carpenter, Howard Brockway, R. Nathaniel Dett, Alexander L. Steinert, Daniel Gregory Mason, etc.

In a recent interview Percy Grainger spoke of many incidents in his brilliant career and recalled the fact that he had the satisfaction of introducing to England, Australia and South Africa the works of Debussy, as also the music of Cyril Scott, Balfour Gardiner, Albeniz and Stanford to the music lovers of Scandinavia and Holland. It was in this country he played for the first time the piano concerto of Frederick Delius. Beyond this Mr. Grainger rejoices also that he was able to introduce the work of John Alden Carpenter for piano and orchestra, which he played with Frederick Stock and the Chicago Symphony Orchestra in 1916. This work he will play in New York with the Philharmonic Orchestra under Josef Stransky. While he is an ardent devotee to the classics and demands that all students have a thorough grounding in this literature, Mr. Grainger spent much of his summer in enlightening his classes in Chicago in the works that have come from the pens of the Anglo-Saxon composers on both sides of the Atlantic with the astonishing result that piano numbers by American, British, Australian

known languages and her wide experience and thorough training and musicianship, as well as her association with the most distinguished artists, enable her to interpret all these works with authority and intelligence.

Miss Riegelman is prepared to appear in the leading roles of over forty-five operas without notice. Her successes as "Marguerite" in Faust, and "Nedda" in Pagliacci are known nationally. Miss Riegelman created the part of the Cricket in the American production of "The Cricket on the Hearth" and is the only opera singer in America to have appeared in this role, singing it in the English language. While with the Chicago Grand Opera Company, Miss Riegelman attracted so much favorable comment that she was spoken of as "one of the 'finds' of the opera house, versatile, clever, accomplished, a brilliant musician, a lovely voice, an exceedingly gifted actress and a charming dancer."

The following are only a few excerpts from the press: Miss Riegelman captured the hearts of her audience by her lovely voice and the easy, graceful manner in which she used it. She has a charming stage presence, and is petite and pretty physically. The singer's coloratura work was beautifully artistic. The audience fell so much in love with her that they would not let her stop singing. They called her to return again and again.—Portland Morning Oregonian.

Technically, Miss Riegelman is polished to the very last degree, and all of the most difficult passages are given with transparent clearness and with a beautiful resonant singing tone. Her tones are marvelous in purity of intonation and in clearness, every tone being heard with absolute distinctness.—Philadelphia Journal.

Miss Riegelman possesses a sweet soprano voice as clear as a silver bell, and with a mellowness that captivates from the moment the first notes are heard. She sang her way into the hearts of her hearers who will long for her return.—Portland (Ore.) Telegram.

Mabel Riegelman captured the audience by her singing.—New York Standard Union.

Miss Riegelman's voice is a beautiful, clear, high soprano, which can convey any mood the temperamental young actress essays.—Detroit News-Tribune.

Mabel Riegelman as Musetta, charming and dulcetly



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result that several works for this medium from his pen have already appeared, published by G. Schirmer and Carl Fischer. These compositions for military band have enjoyed many performances this summer, notably at the hands of Lieut. John Philip Sousa at Willow Grove and Edwin Franko Goldman in New York.

With incoming mail from all parts of Europe it is to be noted that many performances have been given of works by Percy Grainger. His works were played by Willem Mengelberg in Amsterdam, Holland; his orchestral number, "Shepherd's Hey," was done at the Paris Padeloups concerts of May 17-18, 1919, with such success that it was encored upon both days. This was also given in the Melbourne Town Hall, Australia, June 28, and it had its first performance in his native town. His choral work, "We Have Fed Our Sea," was sung at Newcastle-on-Tyne, Eng., June 22, by the Festival Choir of 1,000 voices and an orchestra conducted by W. G. Whittaker. In a letter to Percy Grainger, Conductor Whittaker said: "We had over 20,000 people there and the concert was an impressive occasion. 'We Have Fed Our Sea' has been extremely popular with the choir, in consequence they tackled its difficulties with ardor."

Other of Grainger's orchestral, choral and chamber works have very recently been given in South Africa, Denmark and Constantinople, while the programs of Sir Henry Wood's London "Promenade" concerts reveal that the Grainger numbers are still holding their own in those most popular and eclectic of concerts. Elgar

and Canadian composers were brought before his classes during the five weeks' term. The pianist was most enthusiastic over the quality of pupils who came under his notice from all parts of the country. He had representatives from New York, New Jersey, Texas, Nebraska and nearly all parts of the United States, Canada and even from France.

## MABEL RIEGELMAN AN ARTIST OF HIGH RANK

After Conquering for Herself Numerous Artistic Triumphs in Europe This Brilliant American Soprano Won Her Way in America

Mabel Riegelman is an American soprano who has won great success both in Europe and American on the concert stage and in Grand Opera. Miss Riegelman has appeared as prima donna of some of the principal opera houses of Europe gaining much distinction for her characterizations as well as the beauty of her voice. For four years she was prima donna soprano with the Chicago Grand Opera Company, and for two seasons with the Boston Opera Company appearing in all the large cities of the United States, both in concert and opera. Miss Riegelman has a repertoire including practically all representative vocal compositions, both classic and otherwise, enabling her to compile versatile and exhaustive programs, according to the taste or liking of club or other audiences. She sings in all the well

equipped as to voice, "took the stage" from the moment of her vivacious entrance in the second act.—New York Brooklyn Eagle.

Mabel Riegelman was Musetta, a part to which she has added vivacity and also restraint. The familiar aria sung before the Cafe Momus she did well.—New York Evening World.

Miss Riegelman sang in concert yesterday afternoon at the Columbia Theatre. Her tones are exquisitely pure and even. There is no break between the registers and her notes come easily and clearly from any pitch.—San Francisco Chronicle.

Puccini must have had in mind some such young person as Miss Mabel Riegelman for his Musetta when he wrote the score. She was delightfully high spirited, gentle, sweet and soft, and sang with an ease and freedom which made her entrance into the gay throng at the Cafe Momus as exhilarating as a glass of champagne. Miss Riegelman can act also, and whether she was singing or listening she was always the Musetta of the opera, the interested and devoted friend of Mimi, the sweetheart of Marcel and the vivacious companion of them all.—New York Evening Telegram.

Miss Riegelman's voice is a clear but warm soprano, brilliant in the upper register and used with an ease of certainty throughout its compass that bespeaks splendid schooling.—Chicago Daily Tribune.

Mabel Riegelman was quite the best Musetta New York has ever seen since she herself last played the role here.—New York Musical Courier.





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The wise man knows that every good and perfect gift cometh from the Father, and so, without searching the past or taking into account that the spirit of man is no new thing in existence, we will try to see what talent is and with what we have to reckon in the education of talent.

In spite of the fact that the observing and experienced man knows that no heart is happy which cannot measure its own beat, no mind is extremely active which cannot utter its own thoughts, and no soul at peace with itself which cannot give utterance to the truth abiding within; in spite of this knowledge, we proceed with our existence in a material world until the half of this life is spent before we begin to appreciate or to place any value on our God-given faculties of self-expression. Development comes through expression, and we are inclined to give the credit to so-called "talent" when the means and the bent of an individual co-ordinate; if, through expression, the latent quality grows on space.

When one is inspired by the depth of his own conviction to speak with authority, he his language music, oratory, art or invention, the world stays its mad rush

have been taught to regard self as a worm of the dust, from which it is a far step to viewing man in the high conceit of his innate deity. We need to get the assurance of our great philosophers and poets, such as Browning, who proclaims man to study in the embryo." Indeed, we need to study the truth as Christ taught it. When we have risen to this place of contemplation we begin to recognize that the so-called talent is the rightful inheritance of each individual. The history of talent but proves the value of honest endeavor. From our viewpoint the proper and true value of the real self insures us a success beyond the bounds of any quality so readily termed talent by the world.

A true valuation of self precedes self-confidence and self respect. Somewhere Emerson speaks of this self respect as being "man's perception of the deity in man."

The history of many of our talented musicians and artists portrays a lack of symmetrical development. They failed in the estimate of their true value and of the value of their message to humanity. This lack of symmetry is the more pronounced in the so-called talented man by reason of the contrasts in his expression. Symmetrical development, like self mastery, comes only through application to and knowledge of the laws governing self.

There are soul qualities in the being of each individual, and the human cry is for something to stimulate the dormant faculties into life. Burke so truly said, "He that borrows the aid of an equal understanding doubles his own; he that uses that of a superior elevates his own to the stature of that he contemplates." In the light of such wisdom, it would be well to contemplate Deity; nor can this attainment be reached other than through the study of man.

All true art is virtually religious in its deeper aspect.

ita Carre, Mess. Delmas, and Note under the batons of such noted conductors as Camille Saint-Saens, Ph. Flon, Ruhlman, Lauwereyns, Bruel and others.

Upon the invasion of his country, M. De Vally abandoned the stage to join the ranks of her defenders and after service with distinction for more than two years in active service, he came to America. His many intimate friends among the celebrated European artists, on learning of his departure for America, asked him to do all in his power to further the understanding and appreciation in America of the French lyric art. Among these artists may be mentioned Camille Saint-Saens, Vincent d'Indy, Camille d'Erlanger, Henri Fevrier, Alfred Bruneau, and Felix Fourdrain.

In pursuance of this policy, M. de Vally organized the de Vally French Opera Company to convey to the Canadian and American public a better understanding of the charm and supreme artistry of the French methods of operatic production. After playing a successful season at his Majesty's Theatre in Montreal, the company returned to New York. Advised by fellow artists of San Francisco's hearty support of all that is best in musical art, he arranged to move his company to San Francisco without stopping to play any of the intermediate cities.

The productions which he directed and appeared in at the Savoy Theatre will be remembered by those who had the privilege to attend them as not having been excelled in masterly handling of this, the most delicate school of theatrical production.

Being convinced of the wonderful musical future of San Francisco, M. de Vally, at the end of his season at the Savoy Theatre, decided to establish himself here permanently and since that time he has devoted himself to teaching the French lyric art to many gifted young



G. VARGAS

The Successful California Composer Whose Songs are Being Sung by Some of the Famous Artists This Season



ELDERICO MARCELLI

The Noted Violinist, Conductor and Composer, Who Has Been Rewarded by the Universal Recognition of His Colleagues, the Press and the Public



PROF. HERMAN GENESS

The Distinguished Pianist-Composer and Pedagogue Who Has Begun an Unusually Busy Season This Fall

to give heed. Such inspiration and enthusiasm mark one as unique. He stands apart. A certain transfiguration seems to have taken place and we have deity in man expressing itself.

Man is dual in his nature, and if freedom of expression is not maintained (for truly it is every child's birthright), through physical development, then man finds himself handicapped by the physical consciousness. He lives in a material world. Harmony of being is unknown to him, and his cry for expression is the more bitter by reason of this condition. And so we find different schools inculcating in their systems of teaching, the principles of "going into the silence," which is nothing more than getting away from material consciousness into the consciousness of the real man, hearing the still, small voice of wisdom proclaim the value and virtue of the individuality of each soul-vision, and the value of its message to humanity. What we want is true conviction, not flattery; and true conviction comes only from the spirit abiding within.

We do not want to seemingly digress, but since our message is to the living soul seeking its outlet, we must lay some stress on the vital importance of physical fitness—a sound mind in a sound body. The physical is our densest body; too, it is our great means of expression. Then it behooves us to bring it under the control of the real man. So long as man is physically conscious, just so long is he handicapped for expression on the highest planes. Reasoning further along this line we note that man's ignorance of the truth of his being is his only handicap. And with the knowledge of the laws controlling life and its expression, comes an insight into the treasure house of each soul. Does it not appear plain, then, that talent is no rare quality, however rare it may be, but that it is the spirit of man freed from all inharmonious, expressing the truth of his being in a language burning with the zeal of a fired soul? What man has done, man can do. The true value of self, of our unique individuality, we are slow to recognize. And I am much inclined to attribute this false attitude to the religious teachings by which many

and talent, recognizing its true source, is humble with the humility of a seer. Man is endowed with qualities which go to make up faculties. Also he is endowed with freedom of will, and only in so far as he exercises that freedom of will can he hope to attain self expression. And surely we do know that man is brought never in such close intimacy with his Maker as in the expression of his own inspired deeds. By virtue of such reasoning we are led to assert that talent is a soul faculty stimulated into expression by the inspiration of divine qualities innate in every child of God.

### ANTOINE DE VALLY SPONSORS FRENCH MUSIC

Monsieur De Vally, the Belgian tenor, who has been a member of the local music colony for the past two and a half years, began his operatic career in Brussels following four years of consecutive study with Henri Seguin, the most famous baritone of his day in Belgium and France. Seguin was a graduate of the National Conservatory of Paris and the winner of the gold medal in operatic and lyric art, the highest honor that can be bestowed upon any artist. He is the tutor of many great singers.

From Brussels, Mr. De Vally went to the Royal Opera of Antwerp, Belgium, as principal tenor. And there in his native city, he created the leading tenor roles of "L'Enfant Prodigue" by Claude Debussy; "Salambo" by Reyer; "L'Attaque du Moulin" by A. Bruneau; "Le Vieil Aigle" by Gunsbourg, the manager and director of Monte Carlo, and "Vercingetorix" by Fourdrain. Following a three year engagement at Antwerp he returned to Brussels, the scene of his student days, and sang first roles for a season in the Royal Opera there. From there he went to Marseilles, Nimes and Lyons. During these engagements he sang opposite Marie Brema, Yvonne Gall, Suzanne Cesbron, Marguer-

men and women who have entrusted their artistic futures to him and he plans with this beginning to realize his dream of permanent opera in San Francisco with San Franciscans in the leading roles. Also he has established connections in Europe whereby he can secure engagements for such pupils as desire to go there for their artistic debut. He can guarantee them these engagements before they leave San Francisco.

In order that he may place the advantage of his artistry at the disposal of those who seek the style and finish of the European technique, M. de Vally has organized evening classes for the benefit of those who are unable to attend during the day. The complete course in operatic and lyric art in French, English and Italian, includes all the technique required to transform the beginner into the finished artist.

Pupils need not abandon their present vocal teachers in order to take up the course of dramatic action and declamation. M. de Vally has arranged to give four operatic public appearances and also a series of studio recitals for his pupils. The following will be included in the opera programs: La Tosca (2d act only), Puccini; Werther, Massenet; Le Chemineau, Leroux; Louise (1st and 4th acts), Charpentier; one American work still to be chosen.

### STANFORD MEMORIAL CHURCH PROGRAM

Warren D. Allen, organist of the Stanford Memorial Church, and head of the music department of the University, gave the following excellent organ program at Stanford last Sunday, October 19th: Prelude and Fugue in C minor (Bach), Chant Negre (Kramer), Bridal Song (Goldmark), Scherzo Symphonique (Lemmens).

The Pacific Coast Musical Review, \$2.00 per year, in advance



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PIANIST

### BOHEMIAN CLUB HONORS UDA WALDROP

Precedents Overthrown When Popular Artist Member is Invited to Hold His Wedding Ceremonies in the Famous Jinks Room

Uda Waldrop, the exceedingly popular and unusually accomplished composer-pianist and one of the West's most capable organists, a musician of national reputation, is the recipient of a signal honor on the part of the Bohemian Club, which exclusive organization has put aside one of its ironclad rules and invited their popular and distinguished member to have his wedding ceremony performed in the Jinks Room, which hitherto has been exclusively devoted to events of purely private club interest. Mr. Waldrop must enjoy the esteem and admiration, as well as friendship, of the club members to a high degree when, on his account, fixed precedents are set aside and the sanctum of the club thrown open to serve as temporary haven for that greatly cherished god Hymen.

The wedding takes place on Tuesday evening, November 4th, and the bride will be that charming young singer, Marguerite Raas, whose refinement of style and personal attractiveness have been greatly admired by

scored by Gallo and his songbirds at the Curran in March of this year. The vast playhouse was all too small for the throngs that nightly sought admission, and the receipts on the all-too-short fortnight's engagement were the greatest ever known in the history of San Francisco for popular priced grand opera productions.

Although the prices were popular, the quality of presentations given by Gallo was very high. Singers, costumery, scenery and orchestra were of superb standard, and the San Carloites could have profitably stayed in our midst for many weeks longer than their contracts and booking arrangements permitted.

Gallo announces an even more extended repertoire on his coming engagement than before, and he looks forward to his San Francisco engagement with particular interest for so many of his early successes were associated with this city.

The San Carlo company is now on its tour of this country and Canada and the press of the cities already visited have been most enthusiastic in praise of the productions, while box-office records have been smashed repeatedly along the route.

In an early issue, the Pacific Coast Musical Review will publish further details and particulars of the Gallo plans for the Pacific Coast.

### MARY CARR MOORE A SUCCESSFUL COMPOSER

Among the prominent composers residing in California must be included Mrs. Mary Carr Moore, whose works are familiar to anyone who keeps informed on musical matters. At a recent entertainment of the Pacific Musical Society Mrs. Moore showed herself so apt in the matter of operatic composition that we feel justified to urge someone to encourage her production of her opera "The Oracle" which was presented under the composer's own direction in Seattle with sensational success. It would be a worthy acknowledgment of Mrs. Moore's talent to give her the opportunity to present this work, and we are sure it will be received with the same cordiality in San Francisco as it was in Seattle. Mrs. Moore's compositions embrace such a long list and her successes are so numerous that we shall refer to them in a subsequent issue, not having the necessary space at our command at this time.

### NOTRE DAME CONSERVATORY SAN JOSE

The Notre Dame College of Music of San Jose announces one of its most successful terms this season. Indeed judging from the influx of new music student and the progress of the old it would seem as if this exemplary musical educational institution was about to



MRS. ELIZABETH BRUBECK

The Unusually Skillful and Accomplished Pianist and Teacher Who Scored an Instantaneous Success at Her Concert in Concord, Cal.



### THE MAGNIFICENT TALKING MACHINE ROOMS

Recently Completed by the Wiley B. Allen Company, Representing One of the Handsomest and Largest Departments of its kind Anywhere in the World—Every Room is Soundproof and Up-to-Date in Every Respect—The Wiley B. Allen Company Represents All the Leading Talking Machine Firms in the Country in its Exhaustive Stock

our music lovers during the last few years. Miss Raas is the daughter of Mr. and Mrs. J. C. Raas of San Anselmo, and beyond doubt one of the most popular members of the younger musical set. Mr. Waldrop surely possesses the utmost trust and confidence in his bride-to-be when he ventures to introduce her to so many handsome and eligible Bohemians.

The Pacific Coast Musical Review is but one of hundreds of well wishers and friends who extend to Mr. Waldrop and Miss Raas the heartiest felicitations, reinforced with the wish that their married life will prove the apotheosis of all their aspirations and the pivotal axis around which all their happiness may revolve.

### SAN CARLO GRAND OPERA COMPANY TO BE HERE

Lovers of opera will be delighted at the announcement that Fortune Gallo, the popular and intrepid impresario, is to bring his famous San Carlo Grand Opera Company to San Francisco early in the new year. He will also visit other Pacific Coast cities on the tour. It will be remembered what a genuine triumph was

### GERTRUDE ROSS A GREAT ACCOMPANIST

Gertrude Ross is becoming so famous as composer of late that our musical people may forget about her truly great gifts as accompanist, unless their attention is called to this fact occasionally. Miss Ross has accompanied on tour such illustrious artists as Mme. Schumann-Heink, Gerville Reache, Elsa Ruegger, Yvonne de Treville, Maud Fay, Marguerite Namara, Mme. Anna Sprotte, Francis Ingram, and may act as accompanist for Clarence Whitehill during his Southern California tour. She is an ideal accompanist, and can not be kept too busy by the most conscientious artists.

The compositions of Miss Ross are so well known that they need no special reiteration at this time. She is studying with Walter Henry Rothwell. Among her numerous songs are several on the programs of the foremost artists. In addition to her vocal compositions she has composed a ballet in three scenes entitled Legende, a trio for violin, piano and cello, several cello compositions, and is now at work on an oratorio.

record its most brilliant musical season in its enviable history. And this success is surely well merited, for the faculty of Sisters is one of the most conscientious and most efficient array of pedagogues to be found anywhere, and the guiding hand of Sister Superior is ever ready to supervise the ideal educational system prevalent at Notre Dame. No doubt a number of delightful programs have been arranged to take place during the season.

### EMMET HAYDEN'S CONTRIBUTION TO MUSIC

While the readers of the Pacific Coast Musical Review are looking about trying to find out whom to vote for during the coming city election, we might call to their attention the fact that Emmet Hayden, who is seeking re-election to the Board of Supervisors, has put many of our artists under obligation by insisting that they should be given an opportunity to sing at the Sunday evening Municipal Organ Recitals. If our resident artists believe in having soloists on these occasions, here is their opportunity to vote for the man who will continue to give them these opportunities.

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## STELLA JELICA'S INTELLIGENT ART

In a recent interview that Mr. Llewellyn B. Cain, Director of the recent Eureka Musical Festival, had with Mme. Stella Jelica, she said, during the discussion of the subject nearest their hearts, namely, the up-building of musical interests everywhere, "Work does it, and indeed, the hardest worker is the artist. There is no time and upon no occasion that a singer's public performance has not been preceded by real toil. And no point is ever reached where you may say that there is no more to do, and nothing more to learn. And if you cease forward effort, you go backward. There is no such thing as standing still."

Mme. Jelica had nothing whatever to say about her artistic triumphs—in fact, her little talk took place during the lunch hour and for awhile she did not suspect that she was being interviewed with serious intent.

So one or two confidential bits of information about her method of studying slipped out, but they are so good, they deserve a place here, for the encouragement to youthful students who might be tempted to forget "There is no royal road to learning."

A great European virtuoso, visiting our shores remarked that the trouble with American students was that they practised more with their fingers than with their brains.

The eminent singing teacher, spending a brief season in San Francisco, Criticos, the maestro to whom Mme. Jelica goes occasionally for periods of study, said to her

## GEORGE KRUGER'S SUCCESS

George Kruger's name is one of the best known among musicians of the Pacific Coast, he enjoys an enviable reputation as a concert pianist, and is considered one of the most gifted teachers obtainable; for "teaching" is a gift of Nature. Mr. Kruger at an early age displayed remarkable musical talent, his first lessons being received from Herman Ley, a celebrated European organist. His later studies embracing piano, musical history, and composition, were pursued afterwards under Leschetizky, the renowned peer of masters. His studies concluded, Mr. Kruger made a most successful concert tour through Russia, and then throughout Germany and Sweden. At the request of the Cincinnati Conservatory of Music he came to America to take charge of the piano instruction in that institution, in which responsible position he remained for nine years, meanwhile playing with the Chicago Symphony and the Cincinnati Symphony Orchestras. When resigning from the Conservatory he decided to locate permanently in San Francisco, feeling that the city's growth was fully assured by geographical location, climate and business enterprises.

His success here has been remarkable, but in the degree that he has merited it. His coming to San Francisco has been a signal gain for the Bay Cities, his reputation as a teacher has outgrown the State; pupils having come to his studio from far away Texas, Oregon and Washington, and have remained months receiving

Martens ventured to ask the great violinist whether the swaying movements of his head and body while playing, always observed by his audiences, are "stage business" or genuinely unconscious motions. Elman laughed boyishly at the question and was evidently much amused.

"No, no," he said. "I do not study up any 'stage business' to help out my playing. I do not know whether I ought to compare myself to a dancer, but the appeal of the dance is in all musical movement. Certain rhythms and musical combinations affect me subconsciously. I suppose the direct influence of the music on me is such that there is a sort of emotional reflex; I move with the music in an unconscious translation of it into gesture. It is all so individual. The French violinists, as a rule, play very correctly in public, keeping their eyes on finger and bow. And this appeals to me strongly in theory. In practice I seem to get away from it. It is a matter of temperament, I presume. I'm willing to believe I'm not graceful, but then, I do not know whether I move or do not move! Some of my friends have spoken to me at various times, so I suppose I do move and sway and all the rest; but any movements of the sort must be unconscious, for I myself know nothing of them. And the idea that they are 'prepared' as 'stage business' is delightful!" And again Elman laughed.

## EVGENIA BUYKO'S SUCCESS

Jessica Colbert hopes every year to introduce one



MISS LILLIAN SWAMY

An Unusually Talented Young Violinist Who Will Give a Concert Early in the Season Under the Direction of Her Teacher, G. Joliban



MISS HAZEL NICHOLS

The Highly Intelligent and Refined Pianist Who Will Appear as Soloist and Accompanist During the Present Season

recently, "It is you who study with the intelligence, Madame!"

Painstaking study with her "intelligence," unremitting effort to perfect herself in an art that is a hard mistress, exacting great sacrifices to attain her prizes—that is the secret of Mme. Jelica's success. Nature endowed her with beauty and personal charm but those do not make her a singer.

Few prima donnas are venturesome enough to adopt aviation as a hobby. But Jelica says it is like a tonic to her and she has no sensations of fear in rising or descending. She says the rush of air in flying is wonderfully exhilarating, and she feels better after a flight than at any other time. Not surprising, considering her high attainments, is it, that she might consider "the sky her limit."

instructions. As a concert artist Mr. Kruger compares with the best virtuoso, his musical expression is original and interesting, he plays with admirable precision of technique, every note being clean cut and faultless. His greatest merit lies in the masterful comprehension of every work he interprets, and from a wide range of musical knowledge he builds programs which demonstrate his thorough mastery of the piano.

Mr. Kruger was elected three successive years as President of the San Francisco Music Teachers' Association, and for some time has been Dean of the King Conservatory of Music at San Jose. In teaching he believes that a conscientious thoroughness is the greatest essential to produce results in the student's musical uplift.

## MISCHA ELMAN AND MUSICAL RHYTHM

During an interview with Mischa Elman, while preparing his new book, Violin Mastery, Mr. Frederick

new California artist to the concert world first here on the Pacific Coast and later to arrange for Eastern affiliations. This season she is presenting Evgenia Bnyko, whose original art interpretations of the Spirit of Russia are effectively and sincerely presented by song and story. The following is a press comment by Louis J. Stillman in the San Francisco Bulletin after Miss Buyko's appearance at the Greek Theatre:

"Evgenia Buyko undertook a very simple task in her dance. Only an exposition of Russia's spirit; Russia chained and enslaved; Russia humbled to the dust by tyranny but unbroken beneath its lash; Russia clanking her chains in rebellion; Russia freed and overwhelmed by sudden liberty. It was a fine bit of interpretative work—powerful and full of feeling—and what is better than all—sincere. Incidentally, Miss Buyko has an excellent voice and sang some Russian folk songs with a passionate melody even more effective than her dance."



# Announcing

## Julia Jack

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"\* \* \* \* You have all the necessary prerequisites to become a great singer—a glorious voice, personality, style, and a charming manner."

Wm. Carruth.

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"She will prove a delight to all who are so fortunate as to hear this young artist."

Musical Monitor.

"Dear Mrs. Jack:

Paris.

"I wonder if you realize what a tremendous success you were yesterday afternoon. Everyone there, hostesses and officers, spoke with genuine enthusiasm of your voice and your charming style and presence."

S. Ross Fisher.

Director of Social Activities American Officers in Paris.

"\* \* \* \* Her numbers were rendered in her characteristically magnetic style."

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## HOW I ADVERTISE THE SOLOELLE

By NATE LE VENE

The world was discovered in 1492 because up to that time in all the known world there never was a land fit to produce supermen until Columbus made his great discovery. Man was discovered in 1776 because man could never be called a man until he was free and he did not have the semblance of freedom until the Declaration of Independence was signed.

The player piano was discovered in 1917 because no player piano could be termed a musical instrument until the advent of the SOLOELLE.

Clarence Eddy said: "It has long been recognized that if a means could be found to separate and control separately melody and accompaniment, a vital objection to the player piano would be removed."

The invention of the wonderful SOLOELLE not only accomplished this but it provided a complete control over the stroke of the piano hammer, which afforded the control over tone-color, and thus completely bridged the vast gap between the player piano, with its mechanical, imitation music, and the ideal, artistic player piano—the SOLOELLE.

But after the SOLOELLE was an accomplished fact, the question arose: What is the good of unknown good? Of what use will the SOLOELLE be unless the public is made acquainted with its scope and possibilities?

In order to give the music-loving public the benefits of this great invention, the SOLOELLE Company, of New York, decided to advertise over the name of its licensed dealers for the bay cities, Kohler & Chase. How best to accomplish this was the question. The SOLOELLE, a stranger in a market already crowded with player pianos, made its bow with no other proof of its signal attributes than repeated declarations of the two things that were considered of the most vital importance.



ORLEY SEE

An Exceptionally Finely Endowed Violinist Who Has Joined the San Francisco Symphony Orchestra This Season

There were a hundred talking points that the public could be informed of but space was too valuable and the public mind not open enough to accept them all; therefore, it was decided that our advertising efforts should be confined to these two points, i. e., the separate and complete control of melody and accompaniment; the control of tone-color, strengthened by the testimonials of artists of note and the opinion of celebrated musicians who would not lend their name to an instrument if it did not possess the musical advantages claimed for the SOLOELLE.

When this advertising was placed in my care, I felt that I had an instrument revolutionary in character to exploit. This opinion was strengthened when I heard such distinguished artists as Clarence Eddy, Edwin Lemare, Jeanne Jomelli, Marie Barrientos, Pasquale Amato, Lucien Muratore and many others go into ecstasies over its musical triumph.

It was decided that the daily newspapers should be the media used. Advertisements of the SOLOELLE have appeared regularly for over two years in the Bay Cities' publications. This publicity has carried the fame of the SOLOELLE from the Atlantic to the Pacific and several foreign countries. There are today more than one hundred licensed SOLOELLE dealers in as many cities; and practically every piano manufacturer than one hundred licensed SOLOELLE dealers in as instruments of their manufacture.

The public shows its appreciation of an artist's talent at the box office; and in the same sense it pronounces the success or failure of an advertising campaign by its purchases or lack of same. The advertising of the SOLOELLE has been a success. By that I mean it has acquainted the public with the merits of the SOLOELLE; and the instrument in turn has more than lived up to its advertising; in fact, I do not believe that any advertising can do full justice to an instrument that is so far in advance of all other player pianos as is the SOLOELLE.

GERARD  
**TAILLANDIER**  
PIANIST, ORGANIST, TEACHER

Choir Director at St. Francis de Sales Church, Oakland.  
Studio, 206 Pacific Bldg., Sixteenth and Jefferson, Oakland.

## WILHELMY GIVES THREE DRAMA PROGRAMS

Distinguished Baritone and Recitalist Gives Three Programs of Modern Dramas at California Hall, Turk and Polk Streets.

Unquestionably some of the most delightful and most artistic events witnessed for some time in this city are the four Recitations of Modern Dramas and Comedies which Ernst Wilhelmy, the distinguished baritone and recitalist, is giving at the California Hall, Turk and Polk streets, during October and November. The first of these four programs was given on Thursday evening, October 9th, and the large hall was crowded to overflowing, the exceptionally skillful baritone soloist receiving continuous ovations for his unusually impressive mode of recitation, as well as the beauty of his voice and his splendid diction. The plays presented on this occasion were "The Companion" and "The Big Scene" by Arthur Schnitzler. The stage setting was exceedingly tasteful and made an excellent impression.

On Thursday evening, October 16th., Mr. Wilhelmy presented in the same hall Gerhart Hauptman's "Seal-skin Coat," an unusually effective comedy in which this versatile and highly refined artist showed himself at his very best. On Thursday evening, November 6th., Mr. Wilhelmy will give three readings, namely, "The Lore," a student comedy by Hartleben, "The Murder in the Padajaschluch," monologue by Presher, and "A Faust Performance Under Obstacles," a sketch by Rudolf Presher. Here the highly gifted and intellectual recitalist and baritone will have an opportunity to display the remarkable extent of his versatility.

On Tuesday, October 21st, Mr. Wilhelmy, assisted by Miriam Michels, began a cycle of six Drama Recitals, at the Fairmont Hotel. Unusual interest is being mani-



TEODELINDA TERAN

A Noted South American Cello Virtuosa Who Has Recently Located in This City

fest in these events on the part of the leading members of San Francisco's social set. The first event was crowded to the doors and judging from the enthusiasm that prevailed, the following performances will meet with even greater success, although in point of attendance they could hardly ever be bigger. The opening program consisted of Fame and the Poet (Lord Dunsany), The Scales and the Sword (Farnham Bishop) The Angel Intrudes (Floyd Dell), Miriam Michels scored an exceptionally fine triumph. She has studied for the last three years with Mr. Wilhelmy and has always made an excellent impression whenever she appeared in public. Her first appearance took place at the Fairmont Hotel with Mr. Wilhelmy last April. The other plays to be given during this cycle at the Fairmont Hotel will be as follows: Nju (Ossip Dymow), The God of Vengeance (Sholom Ash), The Dryad (Mary Mac-Millan), and The Bear (Anton Tschekoff), The Devil's Disciple (George Bernard Shaw), The Girl in the Picture (Alexander Wilson Shaw).

The Holland artist painter, E. Gerdes, sketched a most artistic program for Mr. Wilhelmy after an old Roman design, of which we will bring a reproduction in a subsequent issue. We would have gladly presented this skillful work here, but space did not permit us to do so at this time.

On Friday, October 24th, Mr. Wilhelmy gave an evening of lighter works of art at the California Hall. The program included recitations, singing, duets and a short play by Fulda. The duets were excellently sung by Elsie Volkman and Ernst Wilhelmy. Miss Volkman will be remembered as the talented young soprano soloist who scored such a gratifying artistic success at the St. Francis Hotel Colonial Ballroom last season. Elsie Friede-Heyman, who studied for a short time with Mr. Wilhelmy, contributed a number of excellent recitations. Among the participants must also be mentioned Albert Friedrich, an unusually skillful tenor, and a pupil of Mr. Wilhelmy's. The principal responsibility of the evening's performance rested, however, upon the shoulders

of Ernst Wilhelmy, who appeared almost in every number, and scored a truly sensational triumph. His humor was simply irresistible and the artistry of his recitations admirable in the highest degree.

On October 3th, Mr. Wilhelmy gave the third of the four drama recitals at California Hall, the play being "Fathers and Sons," by Wildenbruch, and this excellent drama gave Mr. Wilhelmy an opportunity to shine at his very best. His declamation and his diction proved to be the acme of artistic refinement. In addition to all these strenuous activities Mr. Wilhelmy is filling a number of excellent private engagements and attends to a large class of intelligent and enthusiastic students.

## MARION FORD AN IDEALLY TRAINED PIANIST


By ALFRED METZGER

The Pacific Coast Musical Review has published a various times eulogies of Wager Swayne's superior faculties as a piano pedagogue. One of the most interesting tributes in this direction, which we felt justified to publish, came from no less a source than Delma Heide, the distinguished Paris critic, representative of the New York Musical Courier. But at this time we can add our own mite to the mass of well merited recognition which Mr. Swayne's invaluable services in behalf of musical education have evoked at home and abroad.

Upon the invitation of Mr. Swayne we attended a private hearing of Mariou Ford, who was to appear at a musicale in Berkeley which we were unable to attend and to put it mildly we were astounded at the artistry and intelligence this young pianist exhibited on this occasion. She played the Beethoven Pathetique Sonata in a manner that would do great credit to the most experienced and gifted musician, and here was a young girl in the Springtime of youth, without much experience in public work, actually giving us a Beethoven interpretation that left nothing to be desired in the way of depth of expression or musical understanding.

The Mendelssohn Rondo Capriccioso was not only played with astounding fluency of technic and limpidity of digital execution, but it was colored according to the utmost artistic principles as to crescendo, runs, diminuendi, and properly placed rhythmic accents. The Chopin group exhibited a natural poetic instinct and individualistic style which showed that Mr. Swayne is one of those rare pedagogues who do not permit the individuality of the embryo artist to be obscured by "methods" or similar mechanical educational devices. A delightful gem by Ravel brought out Miss Ford's ability to obtain that mysterious blending of tone color effect necessitated by the ultra modern school of composition, thereby making these works more acceptable to conventional ears.

A Grieg Berceuse revealed a delightful romantic spirit, while Liszt's eighth Rhapsodie brought out virility and power that would have done justice to muscular young man. It was quite puzzling to note that such force and vigorous attainment of climaxes could be brought forth by a charming girl of not exactly husky appearance. On the contrary Miss Ford is quite slender. One of the decidedly interesting works played was a composition by Gertrude Ross, dedicated to Mr. Swayne, and entitled "Ride of the Cowboy," an unusually difficult bit of pianistic expression requiring flawless technique. Miss Ross also is a pupil of Mr. Swayne's as is Miss Elizabeth Simpson, the splendid pianist, lecturer and teacher, as well as many other prominent artists and pedagogues. Both Mr. Swayne and Miss Ford are to be heartily congratulated upon the unquestionably fine showing made by the latter. She can not help making a mark in the musical world.



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# FRANCK SYMPHONY FEATURE OF SECOND SYMPHONY PAIR

Under the Virile Direction of Alfred Hertz the French Composer's Vigorous Symphonic Master-piece Becomes Redolent With Emotional Depth and Impressive With Its Richness of Orchestration—Busoni Suite Proves a Delightful Bit of Limpid Melody

It is indeed gratifying to note the evergrowing popularity of the regular symphony concerts. Long ago we have become used to seeing the "Pop" concerts sold out, but it remained for this current season to also crowd the regular pairs of concerts. Even the Friday afternoon events, when double prices are being charged, show the largest attendances in the history of the Musical Association of San Francisco, and A. W. Widenham has every reason to feel exceedingly proud of his administration, for while Mr. Hertz and his musicians are able to please everybody to the extent that they come again, Mr. Widenham has to see to it that people are there to hear the excellence and that funds are ready to pay the musicians. Of course, as we have said time and time again, the publicity department, too, must contribute certain efforts in this respect. We have known of instances when injudicious publicity has resulted in poor attendances at concerts that proved of unquestionable artistic value.

But to return to last week's concerts, which took place on Friday and Sunday afternoons, October 24th and 26th, respectively, at the Curran Theatre. The outstanding feature of the concert was the Cesar Franck Symphony in D minor. While this same symphony has been heard here before when played by visiting orchestras, it has never been played by the San Francisco

various plays of counterpoint among the opposing groups of instruments is like watching an intricate game the progress of which is of absorbing interest. To closely follow the various sections that make up this suite is a genuine joy and the manner in which Mr. Hertz secured the emphasis of the various themes and phrases, handing them from one group to another, blending them occasionally and then again playing one or two or more at the same time in various sections of the orchestra was indeed one of the greatest treats we have experienced.

The opening number of the program was the Mozart Overture of the Magic Flute. At this late day not much need be said about the works of Mozart. We can only state that to give such an overture an adequate interpretation requires the utmost degree of skilled musicianship. Mr. Hertz here showed how finely he had trained his orchestra during these four years. He is able now to attain a delicacy of tone and evenness of tone balance that was impossible three years ago, and consequently his Mozart interpretations today belong to the most exquisite musical experiences one can possibly undergo during the course of a musical season. It was a concert that will long be remembered by everyone who attended it.

## DUO-ART VALUE TO MUSIC TEACHER

By SHIRLEY WALKER

When the Player Piano first came on the market its reception by professional musicians and music teachers was not at all cordial. There was a feeling that this was another method of producing "canned" music, and that mechanically produced music would have a tendency to replace the playing of the piano from the key board. It is admitted that the Player Piano of a decade ago did sound mechanical, but the idea of producing music through the medium of a perforated roll had come to stay. Constant improvements by the manufacturers had brought the Player instrument to well-nigh perfection today, eliminating entirely the mechanical sounding feature which was so objectionable to the trained musician. Much of this progress in perfection is due to the Aeolian Company, makers of the Pianola, the original of all Player Pianos. This Company was able with its vast resources to develop the Player Piano principle to such a degree of perfection that today we have the Duo-Art which reproduces the life and performance of the great pianists.

How astonished we all were last season when the Duo-Art took Harold Bauer's place as soloist at two of the regular concerts of the San Francisco Symphony Orchestra. Instead of Mr. Bauer in person, we saw in the midst of the Symphony Orchestra, a beautiful concert grand piano. The Orchestra played the opening bars, Mr. Hertz touched a button, and as if by magic,



MRS. EVELYN SHESOVICH WARE

The Successful Piano Instructor Whose Students' Recitals Are Among the Best in This City During a Season

Symphony Orchestra, and while the music was always of the same excellence and the composition at all times was endowed with charm and effective virility, somehow none of us who heard it before were sufficiently impressed to recall it with any satisfactory sense of artistic recollection. Anyway, one thing is certain, although we may have heard this work interpreted before we never really heard it until Mr. Hertz conducted it at the Curran Theatre last week.

Cesar Franck has always been a favorite composer with us. He is so human, and when he has something vigorous to say, he uses all the resources of the orchestra and says it with every ounce of energy at his disposal. This does not mean that he is noisy, but that he builds up his climaxes with gradually increasing force until it is brought home to you that a red-blooded individual is transmitting some dramatic periods. In this D minor symphony Cesar Franck is at his best. It is one of the modern school of composition that has not abandoned all hope for order and symmetry. It contains entrancingly beautiful orchestral combinations that tell in coherent musical phrases the story of a beautiful musical idea. It is a delight to the sensitive ear to note how exceedingly skillfully Mr. Franck uses the woodwind choir. Indeed his scoring is something to rave about. It is so rich, so vigorous and never strained. Alfred Hertz and the orchestra got the very best out of this composition and the enthusiasm with which the intelligent audience received the work was ample proof for the excellence of the performance.

We must say that we were thoroughly delighted with the Busoni suite of what might be called "classic dances." From a contrapuntal standpoint this is the most artistic, most skillful and most enjoyable composition we have heard in a long time. To watch the



THE FOYER OF THE VICTOR RECORD DEPARTMENT OF SHERMAN, CLAY & CO. Recently remodeled and decorated in the style of the Eighteenth Century. This view looks toward the demonstration rooms, of which there are fourteen. The Victor Department occupies the entire third floor

### E. STANDARD THOMAS' SCIENTIFIC SINGING

Some time ago that active and gifted vocalist and teacher, E. Standard Thomas, of Berkeley, published an artistically compiled and convincingly written book entitled "Scientific Singing," which was enthusiastically received throughout the United States. The keynote of this book is sincerity, thoroughness and direct appeal to the intelligence of the reader. Mr. Thomas is not afraid to put forth his convictions and state them in a manner to inspire confidence and arouse admiration. The book received innumerable comments from authorities, among which were the following terse and telling points:

Dr. Percy Goetchius of New York:—I see that your ideals are high and exquisitely refined, and your influence upon your students must be inspiring and truly elevating.

Oakland Tribune:—Someone has said that while people generally recognize their limitations of talent, every human being harbors a belief in the possession of a good singing voice which needs only cultivation to become an organ for artistic expression. Now comes a professional teacher of singing, E. Standard Thomas, of Berkeley, to corroborate and confirm this belief as an undeniable fact. In a little monograph on Scientific Singing, he sets forth concisely principles underlying his system.

Oakland Enquirer:—Professor Thomas, besides being much more, is a singing master. His offering to us is full of practical inspirations regarding right breathing, articulation and vocalizing. Its most important chapter is that on the advantage of a voice which has had some attention and training for mere speaking conversations in contact with people. A pleasant feature he intro-

duced the piano became invested with the spirit of the great artist. Untouched by human hands, it played the Saint-Saens Concerto in G minor in perfect synchrony with the orchestra. The expression, the rich, singing tone, the masterly bravuras spelled Harold Bauer in unmistakable musical characters. Yet at that moment Harold Bauer was in New York, three thousand miles away, playing a Tschaiowsky Concerto with the Philharmonic Society. Those who had the good fortune to be present at these two concerts could do not less than marvel.

The Duo-Art evidently has a great message for the present and coming generations. Its ability to bring the great masters into our own studios and homes means much to music. Not only to inculcate the love and understanding for finer music, but to help teach music. The teacher of music will find a wider field because of this greater love and better understanding of the classics. And the teaching of music (which is not an easy profession) will be made less arduous and more interesting. For instance, with the Duo-Art the teacher will be able to go over and over the different passages at varying tempos. The teacher will be able to place before the pupil actual examples of the playing of the great masters—to illustrate technique, for instance. How wonderful to draw upon Paderewski, Hofmann, Bauer, Ganz, Carreno, Leginska and scores of other great masters. Is it not evident that the teacher possessing a beautiful Steinway Duo-Art Grand Piano possesses a decided advantage over the teacher equipped with only the usual piano?

Is it not certain now that the Player Piano (exemplified by the Marvelous Duo-Art) has its place in the music world both in the home and in the studio.



## CLAASSEN TO CONDUCT WOMEN'S CHORAL

The Pacific Musical Society, Mrs. John McGaw, President, takes pleasure in announcing the organization of an Orchestra and Women's Choral, which will be under the direction of the noted leader, Mr. Arthur Claassen, who is one of the best known conductors in the country, having directed many successful musical festivals in New York, Brooklyn, Pittsburg, Houston, San Antonio, and San Francisco in 1910. He has also conducted concerts at the White House for the Ex-Presidents Roosevelt and Taft. The city of New York, also gave him the direction of the official concerts for Lincoln and Hudson-Fulton Celebrations. His concerts at Chicago, and the St. Louis World Fair were enthusiastically received. Three years ago he was invited to open the first open-air symphony concert in New York.

Mr. Claassen was the organizer of the famous Mozart Society of New York. Andreas Dippel and Gatti Gaszazza engaged him to conduct concerts at the Metropolitan Opera House.

The Pacific Musical Society feel gratified at having secured such an artist, and San Francisco should feel proud at having him make this his home. He also has the endorsement of Alfred Hertz.

The fee to join either section will be \$1.00 per month, for members of the Pacific Musical Society, and \$1.50 for non-members. An application for membership should be sent to Mrs. T. L. Parkhurst, chairman of the Choral, 1345 Taylor St., Franklin 3392, and to Mrs. Saul Wagner, chairman of the orchestra, Hotel Whitcomb, or Studio, 935 Market St., Kearney 4993.

Rehearsals will begin the first week in November, one evening a week each, and the place to be determined later.

## THE ARRILLAGA MUSICAL COLLEGE

The Arrillaga Musical College provides a place in our city where a complete course of music can be followed; where all instruments are taught and where every facility is offered the student to pursue his studies to the greatest advantage, with the best teachers and in surroundings which inspire sincere effort. The Col-



MISS EMILIE LANCEL

The Exceedingly Artistic Contralto Who is Such a Favorite of California's Musical Public

lege was founded in 1911 by Santiago Arrillaga, who for thirty-five years, made his influence felt for all that was best in the musical life of our city. His ideals and hopes are being realized through the untiring zeal of the College's officers, and just reward is meeting their work in the constantly increasing popularity of the school.

Fernando Michelena, President, is too well known to San Franciscans to need introduction. No tenor was ever more deservedly admired and loved for his art, and no teacher is better equipped to give the pupil a legitimate understanding of singing. Achille Artigues, Vice-president, is one of the city's finest musicians; a pupil of Guilmant, Widor, D'Indy. He is eminently fitted for the important post he fills as organist of St. Mary's Cathedral. His popularity is attested by the large classes of organ, piano, and theory students.

Vincent de Arrillaga, Secretary and Treasurer, son of Santiago Arrillaga, directs the policy of the school with the same earnest and enthusiastic idealism that characterized his father. He is a pianist of distinction and his playing is marked with individuality. He heads the piano department and is assisted by a corps of splendid teachers. The College has recently engaged Miss Eda Beronio as manager. For many years a pupil of Santiago Arrillaga and until recently manager of the San Francisco Series of the Chamber Music Society, she is qualified to carry on the work as planned by the officers of the College.

**The Pacific Coast Musical Review**  
\$2.00 per year, in advance.

## CAROLUS LUNDINE, VOCAL PSYCHOLOGIST

Carolus Lundine's psychological knowledge as "Master of Voice Building" places him in the front rank of the most advanced thinkers and teachers of today. His concrete and comprehensive lecture in "The Restoration and Revival of the Old Italian School of Singing" presented to the California Music Teachers' Convention held in Oakland during the Panama Pacific International Exposition in 1915 appeared in this paper.

This mode of teaching brings into action the powers and the possibilities that are latent in the subconscious; thus the power of the pupil's conscious mind will act upon the subconscious in proportion to a singing teacher's gift to impart correct tonal quality, timbre, resonance by actual demonstration. This we learn from Mr. Lundine's pupils, and other teachers who have come in contact with his natural, simplified mode of teaching, and the unquestionable success attained by his own tonal demonstrations at his studio.

Mr. Lundine's studio is delightfully unique, as he says: "It is absolutely necessary for a singing teacher to have a large studio with flawless acoustics, and perfect quiet. The students can readily detect any errors in their voice building. Mr. Lundine will continue to give public pupils recitals this winter, and will deliver a talk on tonal quality, which he will have illustrated with songs to demonstrate his art of teaching. This event will be given during November and it will admit auditors upon invitation only. The exact date will be announced later.

Miss Hazel Nichols, the skillful young pianist, who recently made her professional debut at the St. Francis Hotel Italian Room, has since scored several artistic triumphs in California cities. One of her most distinct artistic conquests occurred in Eureka, where she appeared as accompanist and soloist on the same program with Mme. Jelica. On this occasion Miss Nichols received unanimous praise from press and public. The Humboldt Standard said of her: "The spirit of Liszt hovering near last evening, must have delighted in her rendition of the Polonaise in E major. Miss Nichols made a full orchestra out of the piano, and when Liszt



RUDY SEIGER

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composed he considered the instrument nothing less. Through her playing of this number we discovered that the piano is not what it is, but what it is made to do." The Humboldt Times said of this event: "Both Mme. Jelica and Miss Nichols responded to several encores and without doubt this last artist concert to be given this season by the Sequoia Club was the best and most appreciated of the series." Miss Nichols also received much recognition by the San Francisco press which we shall be pleased to publish in a subsequent issue of this paper. Miss Nichols is memorizing all her accompaniments and therefore gets into closer association with the soloist. This ideal accompanist will devote more time than ever to the art of accompanying. During the present season she has been asked to act as accompanist for a number of choral societies, among them the Pacific Choral Society and the Philharmonic Women's Chorus, both of San Jose. She has had splendid experience playing for distinguished violinists and also in ensemble organizations. She enjoys her work thoroughly and her skill should assure her numerous engagements.

Jean Ray, a noted Australian contralto, is among the latest arrivals in San Francisco musical circles. She possesses a voice of remarkable beauty and power, has to her credit a series of distinct successes in Australia, both in grand opera and concert, and during her stay in this city she will appear in concerts and before our musical clubs.



ALBERTA LIVERNASH-HYDE

Reproduction of an Oil Painting Recently Made of the Well Known Pianist by Clark Hubart

Harald Pracht, so well and favorably known to San Francisco musical people both as baritone and business man, has been appointed sales manager of the Wiley B. Allen Company, a position which he is exceptionally well fitted to occupy. Mr. Pracht was for several years associated with Kohler & Chase and finally was sent to New York as manager of their Soloelle store. He subsequently enlisted in the infantry and graduated from the Officers Training Camp at Camp Lee, Virginia. After receiving his honorable discharge he returned to San Francisco and joined the sales staff of the Wiley B. Allen Company, with the result that he now obtains this splendid promotion. We join his numerous friends in hearty congratulations.

P. T. Conley, the genial and courteous occupant of the San Francisco Musical Association's box office, whose attentive service is so valued by the thousands of symphony patrons, is again back at his post after an absence of fourteen months in the navy. During the war Mr. Conley was connected with the navy in the position of paymaster. He was eight times in France and once in Italy, Spain, Africa, Morocco and England. He returned to San Francisco last August, and his hundreds of friends are pleased to see him among them again.

G. Vargas, who recently has been making quite a reputation for himself as composer, has the satisfaction to find his works quite in demand by some of the leading publishing houses in this country. Among the most recent of his compositions is one entitled "L'Esprit de Nil" (Spirit of the Nile), a Nocturne with true Oriental coloring, and "Woodland Dreams," a romance of a pastoral character. Both of these piano numbers have been arranged for orchestra and are being featured by all the principal orchestras throughout the country. They have been published by the Sam Fox Publishing Company of Cleveland, Ohio. During Mme. France Alda's last trip to the Pacific Coast three of Mr. Vargas' songs were accepted by her, namely, "A Comparison," "Only Thine" and "To His Roses." All are dedicated to Mme. Alda, and "Only Thine" has both English and French text. Among the latest of Mr. Vargas' songs, besides those already mentioned are: "A White Rose," "Bless Ye Heart," "Only You," and "Thoughts." The lyrics to all these songs were written by Elsie Julierat, with whom Mr. Vargas considers himself fortunate to be able to collaborate. This highly gifted writer has some very fine poems to her credit and a book of some of her most select poems is in preparation now. She is a native of California, of French parentage and an accomplished singer. The firms of G. Schirmer, New York, and John Church Company, Cincinnati, have also accepted some of Mr. Vargas' songs and will publish them at an early date. "A Comparison" (Schirmer) which is to be sung by Mme. Alda in her recitals, next year, and "Bless Ye Heart" (John Church Company) which will also be used by prominent singers. Mr. Vargas has now in preparation the following compositions: A "Serenade" for violoncello and piano, a "Cavatina" for violin and piano, and a "Suite" for piano.

Leo Ornstein, futurist composer and pianist, gave his first recital of the season last Sunday afternoon in Aeolian Hall. He played Debussy's "Reflets dans l'eau," "Homage to Rameau" and "Mouvement," also his own ecophonies as disclosed in four "poems" from the series of "Poems of 1917," and in three more familiar "Moods" entitled "Anser," "Grief" and "Joy."



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GIACOMO MINKOWSKY, A MASTER PEDAGOGUE

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Teachers Can Only Be Judged by the Results  
They Attain He is a Natural Pedagogue

The war has brought many musical blessings upon San Francisco, not one of the least of which has been the settling of a number of distinguished artists and pedagogues in our midst. We have always had many teachers and musicians residing in this city, which has proved so easily accessible in matters of musical education. But for a long time we had no artistic standards and consequently the majority of our music loving people were unable to separate the wheat from the chaff, with the result that numerous incompetent teachers were able to educate a large number of people down to the appreciation of their questionable merits.

It would be a perversion of the truth if we said that San Francisco never had any really competent vocal teachers. There always were and always will be excellent, as well as inefficient, teachers in any city, whether it is in Europe or America, but the really good ones are scarce, and by bringing Giacomo Minkowsky to this city the war has added a truly distinguished pedagogical force to this community whom, we are afraid to say, the end of the war will possibly again take away from us. Mr. Minkowsky conquered too many successes abroad to be satisfied with remaining so far away from the center of European activities.

We have heard a number of Mr. Minkowsky's pupils before and after they studied with him, and without prejudice we are compelled to say that we noted an astounding improvement. Where a voice was shaky with tremulant effect it became smooth and ringing. Where the high tones used to be pinched and strained they had become open and free. Where enunciation had been choked by throaty and guttural utterances every word could be understood without effort. All of which convinces us that any vocal student who possesses sufficient intelligence to grasp the truths that Mr. Minkowsky may propound to them will be able to be initiated successfully into the innermost mysteries of vocal art. Of course neither Minkowsky nor anyone else can succeed with a vocal student who has been unfortunate enough to be deprived of his common sense.

It is therefore not to be wondered at that the Minkowsky studios are beehives of activities during the season. Some of San Francisco's best known artists are among those who religiously and persistently attend their lessons at Minkowsky's in the Kohler & Chase Building. And without exception they express themselves as being delighted with their work, and bestow upon their teacher the sincere compliment of their respect and esteem.

## PAULINE WEINTRAUB, PIANIST EXTRAORDINARY

An extraordinarily young pianist, who is quite eager to visit California, is Miss Pauline Weintraub of Jacksonville, Florida. Miss Weintraub studied in New York with the famous Raphael Joseffy, who thought so much of her that he made her one of his assistant teachers. Miss Weintraub was also a pupil of Josef Lhevinne and surely it would be impossible to imagine a more brilliant opportunity to begin a pianistic career. Miss Weintraub made excellent use of this fortunate association with two leading masters in pianistic art, and her adaptability and natural talent contributed to make her a splendid artist. She has appeared with brilliant success in various concert tours that took her through the Southern States and also to New York. Some of her most pronounced successes were scored in Providence, R. I., where she played on the same program with De Pachman.

SECOND HERTZ "POP" CONCERT OF NEW SEASON

Alfred Hertz announces a most attractive program of light masterpieces for the second "pop" concert of the new season, to be played by the complete San Francisco Symphony Orchestra in the Curran Theatre on Sunday afternoon, November 2nd, beginning at 2:30 o'clock precisely.

That a capacity audience will be attracted is easy to predict in the face of the tremendous success achieved by the first concert of this series, when hundreds were literally turned away. The management advised concert goers to secure tickets at once to avoid disappointment at the box office on concert day.

The program will be opened by one of Mendelssohn's masterpieces, his overture to "A Midsummer Night's Dream," written, almost incredibly, at the age of eighteen. It will be followed by the emotional Andante Cantabile movement, that, with the famous French horn solo, from Tchaikowsky's Fifth Symphony. This number is programed in line with Hertz's policy for this season, that of including a movement from a standard symphony on every "pop" program.

Two perennial favorites follow, Bizet's suite from "Carmen," comprising the prelude and entre acte music from the opera, and Liszt's Second Rhapsody.

Two paraphrases by Frederick Stock of well-liked and always welcome compositions will come next—Beethoven's Minuet and Dvorak's Humoreske. Stock has most successfully and ingeniously intertwined "The Swanee River" melody with Humoreske.

Wagner's "Ride of the Valkyries," interpreted as only Hertz can, will bring the concert to a whirlwind conclusion.

The third pair of regular symphonies will be played on Friday and Sunday afternoons, November 7th and 9th, in the Curran Theatre. The symphony will be Beethoven's Eighth, in F major, ever fresh and beautiful. Brahms' deeply dramatic "Tragic Overture," which has not had performance before in San Francisco, will be the opening number.

Two Liadow compositions will be balanced as a and b parts of the second number. They are "The Enchanted Lake," a short dream-like work played by the orchestra in pianissimo, and grim "Kikimora," based on an old Russian folk tale.

Tickets are to be had at Sherman, Clay & Co.'s, where reservations may be made for all events of the San Francisco Symphony.

## ELIZABETH IVEY BRUBECK SCORES TRIUMPH

Mrs. Elizabeth Ivey-Brubeck, a most successful pupil of George Kruger and an excellent artist and teacher, gave a concert in Concord on Sunday afternoon October 19th, and scored an instantaneous success. The following extracts from two daily papers testify the extent of Mrs. Brubeck's artistic success:

**Concord Transcript.**—One of the most delightful events in the social and musical line ever held in Concord took place last Sunday afternoon at the high school auditorium, when Mrs. Elizabeth Ivey-Brubeck, pianiste, was presented by her teacher, Mr. George Kruger, of San Francisco. The auditorium was filled to its full capacity with admiring friends of our talented and well known musician. Assisting her on the program was Miss Ethel Cotton, dramatic reader, of San Francisco, whose selections were splendidly rendered and greatly enjoyed. Mr. Kruger gave a few interesting remarks, which included a synopsis of the numbers played by Mrs. Brubeck. (She played entirely from memory the varied selections on the program, with the touch, skill and expression that result from real talent, industry and the best of instruction.)

THOMAS F. BOYLE, CITY AND COUNTY AUDITOR



"Business before Politics," a slogan lived up to by Thomas F. Boyle, City and County Auditor, may be, temporarily, a poor one for a politician to adopt, but this city official has demonstrated that, given sufficient tenure in office and the possession of proper qualifications, it should prove a winner. Primarily, and essentially Mr. Boyle is a business man who had experience as such for years before he was elected to public office. That is one secret of his success as an office-holder.

Mastery of the minute details of his duties and strict attendance at his office tend to promote efficiency, while his just, courteous and businesslike treatment of the public and the employees of his department creates an atmosphere of trust and satisfaction.

It may be enlightening to the public to learn that, during the last fiscal year the enormous volume of \$24,249,654.80 was audited by him, and a total approximating that sum has been handled by him during each of the ten years he has been in office. Characteristic of his progressiveness, and in addition to the routine intricacies of auditing, he is now putting his entire energy behind the installation of the new system of accounting in the city departments; through his initiative sums aggregating thousands of dollars are now being turned into the city treasury by the State for the support of widows and orphans; where formerly ninety per cent of city employees were the victims of loan sharks, through his efforts the number is now negligible.

Recipient of the highest commendations from the United States Bureau of Census and Statistics, the State Controller, New York Bureau of Municipal Research, merchants, and the thousands who have dealings with his office, Auditor Boyle has fully demonstrated that living up to the slogan, "Business before Politics" is, after all, very good politics.

## EXCEPTIONALLY FINE BILL AT ORPHEUM

The Orpheum bill for next week will be an exceptionally fine one.

The U. S. Jazz Band, which is the headline attraction, is composed of twenty-five former enlisted men in the Navy and organized and conducted by Ensign Alf. J. Moore, has developed into one of the finest bands to be found anywhere. When war was declared Mr. Moore was in the House of Representatives in the State of Massachusetts and as a state official, was exempt from the draft. But Mr. Moore is not that kind of an American and he went to the Charleston Navy Yard and enlisted. His ability as a musician was discovered and the Jazz Band was the result. When the President first went to France he heard the Navy Jazzers and immediately became one of their strongest boosters.

Al Lydell and Carleton Macy, exceptionally clever character comedians, will appear in a little musical comedy by John J. McGowan, named "Old Cronies" in which two old friends meet at a Decoration Day celebration at Bucksport, Maine, and exchange reminiscence and indulge in good tempered jests. Leona Stevens and Len D. Hollister, who have gained success on the legitimate stage, will appear in a delightful little playlet called "Out in California."

Albert Rappaport, the eminent Russian tenor, whose efforts have previously been confined to the operatic and concert stages, where he has met with great success, will make his debut in vaudeville and will be heard in the most popular grand opera numbers of his extensive repertoire. Jimmy Savo, assisted by Joan Frank, will appear in a laughable skit which he calls "A Salvo of Screams." He is an eccentric comedian and dancer of extraordinary originality and ability.

Robbie Gordone, who will be seen in character studies and poses, is not only an artist but also a beautiful woman. Ergotti's Lilliputians are three tiny wonders whose astounding gymnastic feats are hazardous and thrilling. Eddie Weber and Marion Ridnor are youthful prodigies who never fail to make a great hit with their singing and dancing.

The only holdover will be Saranoff, Billy Abbott and the Winter Garden Violin Girls.

## LET'S GO A TRIUMPH AT THE CURRAN

A complete triumph has been scored by the new edition of the Fanchon and Marco Revue, "Let's Go!" at the Curran Theatre, where the merry melange is scheduled to hold forth for this and next week only. The fascinating Fanchon and her clever partner, Marco, are seen to wonderful advantage and they introduce several novelties in dancing that are more remarkable than anything they have yet done.

Harry Hines, as chief funmaker, is a riot in his black-face antics; Nelson and Chain, are comedians of "class"; Madame Donalds Ayer, the celebrated prima donna, is in fine voice, and sings beautifully; Dave Lerner does some clever character work; Eileen Miller lisps as delightfully as ever; while Mary Lewis, Mildred and Mayo, Phil Harris and the others of the lengthy cast, contribute their mightiest to the joy of the performance. A Nautch dance by Muriel Stryker, is unusually well executed.

The "thirty most beautiful" of the chorus live up to the wildest superlatives of the press agent, and make a most alluring feature of the revue when they disport upon the runway in their more or less abbreviated costumes.

The famous farce, "She Walked in Her Sleep," with Miss Norton and Paul Nicholson, comes to the Curran on Sunday, November 9th.

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VOL. XXXVII. No. 6

SAN FRANCISCO, SATURDAY, NOVEMBER 8, 1919.

PRICE 10 CENTS

## PHILHARMONIC ORCHESTRA OF LOS ANGELES PLAYS TO PACKED HOUSES

New Symphony Orchestra Arouses Musical Public of Southern Metropolis to Highest Pitch of Enthusiasm  
Walter Henry Rothwell Receives Warm Welcome and Hearty Ovation—Attendance and Applause Exceed Anything of the Kind Ever Witnessed in Southern California—Other Interesting News

BY BRUNO DAVID USHER

Los Angeles, October 26, 1919.

Wanted: An auditorium large enough to accommodate all the people wishing to hear the Philharmonic Orchestra of Los Angeles play under the leadership of Walter Henry Rothwell.

The Saturday Night Premiere, on the 25th, was sold out. Hundreds of people, eager for any seat in the spacious concert hall of the Trinity Auditorium, willing to pay any of the schedule prices, were turned away.

The preceding Afternoon-Performance on Friday took place before a house almost entirely filled with people who paid good United States money for their tickets.

while none of the program numbers were unknown to the music lover, at least they had been played here before, some quite often.

It was a complete triumph for patron, conductor and manager. Los Angeles is indeed lucky to own such three men as W. A. Clark, Jr., Walter Henry Rothwell and L. E. Behymer, complementing each other so remarkably well.

The conductor was applauded and cheered most heartily after each number of the Friday Afternoon Concert and received a spirited ovation at the end when calls for Mr. Clark were frequent. The latter, how-

Mr. Rothwell gave unqualified evidence of his rare musical gifts and eminent leadership. Manager Behymer, our "Jupiter Musicus," and his staff, without extravagant publicity disbursements, introducing handsome posters tastefully framed for use in display windows, knew how to assemble a great audience for a great orchestra. And the people, by the number of those present, by their own choice, thus gave the Philharmonic Orchestra of Los Angeles the ranks of a "Civic Institution."

And what does this attendance en masse at both concerts mean? It proves that the musical conscious-



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That the Saturday house was not "upholstered" with "paper," i. e., filled with free tickets, is evidenced by my personal experience. Not having advised Manager Behymer's office of my intention to attend the evening-performance, I found on arriving at the box office a throng of people jostling each other in the lobby with just one single ticket left for sale. And this half an hour before the concert began. Like many others I had to be satisfied with a chair placed in a corner.

For the first time in the history of Los Angeles has a symphony concert, given by a local orchestra, taken place before a packed house, more than sold out, with people standing in the aisles all the evening rather than be turned away. And this at a concert, or rather the first concert of a new musical organization under a new conductor, whose name was known only to a small number of readers of musical journals. Moreover, there was no soloist of fame to be heard, no soloist whatever.

ever, true to his nature, left it to the artists of the orchestra and their leader to receive the cordial thanks of a grateful audience. The enthusiasm of the audience on Saturday evening was greater even and the demand for the founder of the orchestra so spontaneous and insistent that Mr. Clark had to respond, following hesitatingly the conductor onto the platform to share in this wonderful ovation.

It must have been a wondrous feeling of unselfish satisfaction that stirred the hearts of A. W. Clark, Jr., and his helpers to see the people of Los Angeles embrace this princely gift and cherish it as they did. Here is an example of true Democracy, a few uplifting a multitude; one man sharing his vision and ideal and a fortune with the many, conveying his ideas and means to realize them to others and then—almost stepping aside, relying on his maestro di capella, his manager and his fellow citizens. And none of them failed him.

ness, the artistic sense of the people of Los Angeles has risen with the improvement in the orchestral situation here. This is a big statement, yet it must be conceded that our citizens have risen to the occasion as never before in local musical matters (except perhaps during the days of the "Fairyland" opera production). It must be acknowledged that people of Los Angeles seemed to appreciate that this double premiere will be the milestone for a new musical, artistic and intellectual period in our city. Neither of the two performances bore the stamp of a society event. It was music "for the people," particularly on Saturday Night. One cannot dwell emphatically enough on this fact and must rejoice about the general artistic incentive to come from the new orchestra, particularly as those who made all this possible are men who will spare neither money nor effort "to do better yet."

(Continued on Page 4, Column 1.)



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ALFRED METZGER - Editor and Publisher

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## NINETEENTH YEAR

### THIRD HERTZ SUNDAY SYMPHONY CONCERT

The third regular Sunday concert of the San Francisco Symphony Orchestra will be played under Alfred Hertz' brilliant direction on the afternoon of November 9th, in the Curran Theatre, the program being precisely the same as that rendered on Friday, popular prices prevailing, however.

Beethoven's ever fresh and joyous Eighth Symphony will be the important number. Despite the fact that this great work was written during one of the darkest periods of Beethoven's life—when he was completely deaf and harassed by troubles and pronounced ill-health—he infused the symphony with a greater measure of gaiety and good spirits than is found in any other.

Brahms' "Tragic Overture," which had its initial performance in this city on Friday, will be repeated. It is a composition of virility and power, possessed of a strong and passionate note.

Liadow's "Kikimora," also a novelty here, is a lively piece based on a shuddery old Russian folk tale. Another Liadow number, "The Enchanted Lake," forms a marked contrast, for it is an impressionistic picture in sound of a tranquil forest by a lake wherein are presumed to dwell, according to Russian folk lore, protecting guardians in the form of nymphs and fairies. This is an exquisite composition, calling for performance by the orchestra in utmost pianissimo.

That tickets for the third "pop" concert, announced for Sunday afternoon, November 16th, in the Curran, will be quickly disposed of is certain, judging by the demand for admittance at the previous events of this series. At the second "pop," the entire house was sold out several days before the giving of the concert, and had the Curran twice its capacity every seat would have been gone.

Conductor Hertz apparently aims to make each "pop" event even more attractive in its appeal than its predecessor, for the coming program is an ideal one. These will be the offerings: Overture, Merry Wives of Windsor (Nicolai), Symphony No. 8 (Unfinished) (Schubert), Espana (Chabrier), Danze Piemontesi (Sinigaglia), (a) Solvejg's Song (Grieg), (b) Meditation from Thais (Massenet), violin obbligato (Louis Persinger), Valse de Concert (Glazounov).

Tickets for all symphony events are to be had at Sherman, Clay & Co.'s store.

### SAVANNAH STRING QUARTET GIVES MUSICALE

Mr. and Mrs. Samuel Savannah gave an unusually enjoyable Soiree Musicale at their beautiful home, 452 Pacheco street (Forest Hill) on Saturday evening, October 25th. A large attendance, comprised of some of the best known and most prominent musical people and members of the profession, assembled and thoroughly appreciated the fine musical atmosphere that prevailed. The Savannah Quartet, consisting of Samuel Savannah, first violin, Mrs. Samuel Savannah, second violin, Eric Weiler, viola, and Albert Rosenthal, 'cello, played String Quartet op. 71 (Beethoven), and Piano Quintet (Dvorak) in a musicianly and conscientious manner, bringing out the various beauties of the compositions much to the delight of the listeners. The piano part of the Dvorak quintet was interpreted most skillfully by John C. Manning, who was at his best on this occasion. Miss Helen Colburn Heath sang a few soprano solos with that splendid artistry which she always exhibits when appearing in public, and she was effectively accompanied by Mrs. Paul Jarboe. Albert Rosenthal, with Miss Nesbit as accompanist, played a group of 'cello solos, earning the hearty approval of his hearers by reason of his praise-worthy interpretations.

Mme. Anna Ruzena Sprotte, the distinguished contralto, and Miss Imogen Paey, accompanist, appeared before the Saturday Club of Chico and at the Ida G. Scott series of events in Hollister during last week. Both events were under the management of Mrs. Jessica Colbert. In addition to playing the accompaniments

Miss Paey also played a group of piano compositions. Mme. Sprotte aroused the utmost enthusiasm and Miss Paey also created an excellent impression.

### IMPORTANT AUDITORIUM CONCERTS

Under Selby C. Oppenheimer's management four vitally important concert events are scheduled to take place early in the new year in the Exposition Auditorium, all of which will undoubtedly serve to crowd the great concert hall to its fullest capacity, therefore Oppenheimer has already opened his "Mail Order" sale for the same. On the Sunday afternoons of January 4th and 11th, Madame Schumann-Heink, the most famous of the world's singers, and the greatest popular favorite in the world of song ever known in California, will give two superb programs at popular prices, it being the wish of the wonderful contralto to set the admission fee for her events at such a figure that all may be able to attend, and on the Sunday afternoons of February 8th and 15th, the musical sensation of the age, Jascha Heifetz, the young Russian violinist, whose art has alike swept critics and public off their feet, will give his only two concerts in Northern California. Mail orders should be sent to Oppenheimer in care of Sherman, Clay & Co., for all of these events.

### ENTHUSIASM PREVAILS AT POPULAR CONCERT

Ideal Program of the Lighter Phase of Symphonic Offerings Brings Cheers from Packed House and Ovarions for Alfred Hertz and Orchestra

By ALFRED METZGER

It is gratifying to note that as many people as attended the second popular concert of the San Francisco Symphony Orchestra were turned away, being unable to secure seats. The Curran Theatre was again crowded to capacity on Sunday afternoon, November 2nd, and many people were willing to undergo the discomfort of standing throughout the program. The compositions chosen for the performance were specially well selected. They represented the acme of representative musical literature of the lesser ponderous character. Indeed without reflection upon the quality of the works we may say that the program was decidedly popular. Alfred Hertz once more justified his fine reputation as an ideal program builder.

Mendelssohn's Midsummer Night's Dream Overture opened the program and was interpreted with a delicacy of shading and a fidelity of artistic accentuation that thrilled the audience to an appreciation of its numerous beauties. Particularly effective were the fairylike limpid phrasing of the string sections. Tchaikowsky's broad and almost tragic andante cantabile from the fifth symphony formed an excellent contrast and brought out the fine ensemble of the orchestra in a most graphic manner. The rich, "meaty" orchestration was here splendidly demonstrated. The Carmen Suite was played with an exhilaration of spirit and an emphasis of rhythm that set hearts throbbing and feet keeping time. The familiar melodies seemed to assume a new charm.

The old familiar second Rhapsodie, by Liszt, always gains new life and color under Alfred Hertz's baton. Its passionate heart throbs stir the pulses and the rushing instrumental phrases astound our ears with the velocity of their tempi. Kajetan Arlt received special appreciation for his brilliantly executed cadenza on the harp. Then followed two arrangements by Frederick Stock of Beethoven's Minuet in G and Dvorak's Humoresque. Both were played with exquisite finesse and daintiness of phrasing. However, we can not conscientiously say that we admired Mr. Stock's arrangement altogether. The introduction of extra filigree in the (b) and flute during the final strains of the Minuet and the weaving in of the Swanee River theme in the Humoresque may be ingenious from a technical standpoint, but it is decidedly without taste from a purely artistic point of view.

The program was concluded with a stirring rendition of Wagner's Ride of the Valkyries, but whether it was imagination on our part or actual fact, it seemed to us as if on this occasion, the thrill was lacking in the finale. We do not wish to be understood as trying to find fault, for far be it from us to complain, as we are enjoying these symphony concerts as we never enjoyed any musical events before, but Mr. Hertz has spoiled us. We are used to such excellent interpretations that we are beginning to understand the difference between the best and the one degree below the best.

### THE BEEL-McMANUS SONATA RECITALS

Artistic Musical Events of the Most Refined Character That Merit the Hearty Support and Appreciation of Our Entire Musical Public

By ALFRED METZGER

The first of three Sonata Recitals was given in the Italian Room of the St. Francis Hotel last Thursday evening, November 6th, in the presence of a large audience that constituted the best element among our music lovers and whose conscientious appreciation was evidenced by prolonged applause and enthusiastic approval. A more detailed account of this event will appear in next week's issue of this paper, as it was too late to incorporate the review in this edition. We wish to call the attention of our readers at this time to the remaining two of these recitals. The second will take place on Thursday evening, November 20th, and the third on Thursday evening, December 4th, at the same place.

These three events are given under the auspices of the Extension Division of the University of California, therefore they are sponsored by the leading educational institution of the far West. The artists chosen to present the program belong among the very finest element of musicians resident on the Pacific Coast. Therefore,

both in deference to the excellent work done by the Extension Division of the University of California, and in well merited recognition of the high standing of the participating artists it is the duty of the musical public and profession to add their encouragement to the energy of the concert giving forces and see to it that the Italian Room of the St. Francis Hotel is crowded on every occasion.

To neglect attending these events is to shirk a certain amount of your musical duty toward the community. The three programs, including the one already given last Thursday, are as follows:

Program of First Concert—Thursday evening, November 6, at 8:15—J. S. Bach (1685-1750)—Sonata in A major; R. Schumann (1810-1856)—Sonata in A minor, op. 105; E. Grieg (1833-1907)—Sonata in C minor op. 45.

Program of Second Concert—Thursday evening, November 20, at 8:15—J. Brahms (1833-1897)—Sonata in G major op. 78; W. A. Mozart (1756-1791)—Allegro Moderato, Andantino Sostenuto e Cantabile, Ronde, Allegro; Cecil Hurleigh (1885)—Sonata for Violin and Piano in A, op. 22, "The Ascension."

Program for Third Concert—Thursday evening, December 4, at 8:15—L. van Beethoven (1770-1827)—Sonata in A major, op. 47, (dedicated to Rudolph Kreutzer); Cesar Franck (1822-1890)—Sonata in A major (dedicated to Eugene Ysaeye).

A careful perusal of these programs will convince any conscientious music lover of the artistic importance of these recitals. But if further proof of the necessity of adequate support is needed we can only say that upon the success of these events depends the further arrangements of concerts and recitals under the auspices of the Extension Division of the University of California. Here then is a new opportunity for resident artists of superior merit to be heard. Will our artists eager to secure public recognition, realize the importance of encouraging these events? If so they will see to it that the remaining two sonata recitals are crowded. If they do not see the necessity of their co-operation then they have no reason to complain of lack of opportunities to secure public appearances at adequate remuneration.

### TINA LERNER'S HISTORICAL PIANO RECITALS

Our readers possibly have not forgotten our reference to the forthcoming historical piano recitals to be given by Tina Lerner at the Players' Club Theatre on Tuesday afternoons, beginning on November 18th. We can not emphasize the importance of these events too greatly. Here is an artist of international fame, whose pianistic skill is second to no one, and whose artistry is such as to command the respect of the most serious musician. Simply as a matter of common courtesy toward a great artist who resides among us these recitals should be crowded. If San Francisco wishes to sustain its reputation earned through its splendid patronage of the symphony concerts and chamber music series it must patronize the Tina Lerner Historical Piano Recitals. They will form both an educational and pleasurable experience, and will be found among the most delightful events ever given in this city.

Piano students and teachers, as well as piano soloists, simply cannot afford to miss these recitals. They are educational in the highest degree and the prices are so reasonable that it is inexcusable for any true student to miss them. The dates of the six events will be as follows: November 18th, December 2nd, December 16th, 1919, January 6th, January 20th, and February 3d, 1920. The first concert will be devoted to old masters, the second concert will introduce a romantic program, the third concert will be a Chopin event, the fourth concert will include a Schumann-Brahms program, the fifth concert will be a Liszt program, and the sixth and final recital will be devoted to modern masters. Can you resist the temptation of attending all these concerts? Not if you are really musical.

These events will be under the management of Jessica Colbert, who will be pleased to accept subscriptions at her office, 619 Hearst Building.

### HORACE BRITT—ACME OF 'CELLO VIRTUOSITY

The moment it becomes known that Horace Britt may be heard in solo performance either at the symphony concerts or before some club an unusually large number of people anticipate such important artistic event with more than usual pleasure and satisfaction. And this shows how our community is becoming more and more musical, for Mr. Britt is beyond a question, one of the most distinguished exponents of the art of 'cello playing we have ever encountered, and we do not except the greatest. For this reason we are happy to say that it affords us great satisfaction to know that Mr. Britt is so busy with this symphony work, chamber music concerts and individual concert engagements, that this season he can not devote much, if any, time to teaching, but must confine himself almost exclusively to purely artistic endeavors. This is another proof how rapidly this city and vicinity has been growing musically, thanks to the influence of the San Francisco Symphony Orchestra.

But somehow we believe that there should be at least one big concert in the series of our regular managers that should include Mr. Britt in the itinerary of the other great artists who visit this city. We are sure that a crowded house would be the result of an announcement to that effect. We believe that the general musical public would welcome such an opportunity to show its appreciation of Mr. Britt's refined art in this personal and distinct manner. And it is a puzzle to us why something of this sort has not already been contemplated. Possibly Mr. Britt is too busy during a session to pay as much attention to the preparation of a concert program as he would like to, but it is not necessary to give this concert during the height of the season. It could be arranged for a time when the most active part of the season is past.



## PHILHARMONIC ORCHESTRA CONCERT

(Continued from Page 1, Column 3.)

In my last letter I have tried to convey something of Mr. Rothwell's musical conductorship. I have not promised too much. Some day Rothwell and his good men will tour the West, I hope, and San Francisco then can verify these lines.

In barely three weeks of rehearsals Mr. Rothwell has created a musical body, flexible, versatile musically, of great tonal beauty. An extraordinary achievement which also reflects on the ability and the spirit of his players. Los Angeles today owns the best and largest orchestra the southwest ever possessed and it will develop greater powers of expressions under the baton of its conductor as the concerts go on. To those who attended both performances the greater freedom in expression on Saturday night must have been obvious. He must also have noticed that Rothwell's mastery of the score is well grounded. He is a scholar and a poet. His reading is very exact. Close observation revealed that he gave certain cues exactly in the same manner as Saturday as on Friday, while his marking of the phrasing, while charming and anything but academic, showed much forethought. Mr. Rothwell has the score before him, preferring this to the dangerous attempts of conducting by heart. He conducts briskly, clearly, with a minimum of arm movement and no bodily motions at all. He is concise at the expense of picturesque and produces the results desired. His angular beats are rhythmic and forceful. The acoustic difficulties for a conductor who after weeks of rehearsals in an empty hall suddenly has to play before a full house are really great. If the tonal adjustment was not complete in the overloud brass and percussion instruments it would scarcely represent a real defect. (A lowered position of the trumpets and trombones alone, their bells seemed raised purposely, might have saved the strings and harps.)

Walter Henry Rothwell is a conductor of dynamic force. He proved this in the last movement of Dvorak's "New World Symphony" and Liszt's "Les Preludes." In fact, his Liszt interpretation has something of Nikisch's sweep and luxurious wealth of orchestral color. The quickness with which he changes his nuances is striking. The co-ordination of melody, tempo and orchestral coloring can really be described as nearing perfection often. His dynamic changes are never rugged. His crescendoes are built up evenly. They resemble a reversed spiral, the wider circles on top. And there he is able to maintain a climax, letting it decrease, smoothly again turning from the far flung tonal circles to the narrower rings of this reversed spiral. His timing is without fault on such occasions which helps his men to produce even effects. There is no wavering in the extreme piano or forte effects. Just as he is a master in blending the sound he is able to sustain in a pianissimo or fortissimo of length the even effect. Yet his sudden changes come just as surely.

An outstanding feature of Mr. Rothwell's conducting is his poetic conception in general which inspires the players to much beauty of tone. His conception is the more pleasing as it has nothing ultra-personal about it. Particularly sympathetic is his ability to adapt himself to the various styles of music not only in mood but historically. His Dvorak was well poised, classic, though temperamental, the Scherzo quite Bohemian. Liszt was inspired with all the fire and emotion of the Romanticist. Weber's Oberon Overture sounded equally delightful in its cheerful moderation, often recalling roccoco effects, but also conveniently dramatic. It has the graceful sonority coupled with a superb lightness in spite of the heavy orchestration. Chabrier's "Espana" would have found stormy applause in Madrid. Its tumultuous, gorgeous, frenzied orgy of joy was almost overwhelming, brilliant in an excessive manner. Its rapid changes of colour, rhythmic and dynamic effects showed the orchestra to be in excellent trim, pliable and well en rapport with the conductor.

As to the orchestra it was really impressive to see the ninety members file on to the stage when the bell rang. Probably without exception it was the largest orchestra heard here for the visiting orchestras did not come in full strength. Ninety musicians is a large personnel and is not found surpassed by many orchestras. Ten double basses, V. O. Geoffrion, principal, and ten violoncelli with Flya Bronson as "best man," give the orchestra convincing sonority of sound. The pizzicato passage in the "Largo" of the symphony took on quite a new meaning. It was not merely an effect, it sounded as though it came from a giant instrument, in rich tones. There is perhaps one slight weakness in the orchestra which no doubt will be eliminated before the next season. And this shortcoming is more or less numerical in the first and second violins, which number five desks each. It is hard for them to hold their own against thirty violas, 'celli, basses and well-named woodwind and brass sections. About six more first and four more second violins would "fill the niche."

In both concerts one heard much fine playing. This is a splendid record, for three weeks are but little time for players and leader to get acquainted and to respond as readily as was noticeable on Friday and Saturday. Los Angeles may well be proud for no less than fifty-five of the instrumentalists are local artists.

Wonderful team work was done among the various sections and one had not to contact the men personally to feel that they enjoyed their membership of an orchestra like this immensely, that they were proud of their leader and happy, in giving of their best. If they gave sometimes too much, as in crescendo effects, it neither reflects on them or the conductor. It was due very likely to the changed acoustic conditions, having rehearsed before empty rows, as stated before, and a slight tension which was less noticeable on Saturday and was both times overcome after the first Dvorak movement. The interpretation of every number was spirited, however, and free, so that the clean-cut playing in its fullness was like a tonic. And the people took to it though not until the evening of Saturday could

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Having exceeded my space already I can merely mention the lovely tone of our concertmaster, Mr. Noack all the violins sounding very sweet at times. The warmth and clarity of Mr. Bronson's 'cello-tone, as well as the forceful attack with which his section excels, is very pleasing. Weber and Liszt gave Mr. Bennett ample occasion to exhibit his noble art of horn playing, while the clarion calls from the "armored" section (Vladimir-Drucker first trumpet, Louis Hutinel, first trombone) remind me of those of the Colonne Orchestra of Paris. It remains to be said that I am looking forward with great pleasure to hear my friends from the wood-wind section in a fortnight, during Beethoven's Fifth, for they did well.

Much has been accomplished during these first three weeks. Neither money, nor, what is more, effort has been spared. "We shall end the season better yet," was the reply of L. E. Behymer, when I marvelled at the stream of people pouring into the Auditorium. And we may take it for granted that our musical Triumvirate Clark-Rothwell-Behymer will live up to it. And Los Angeles has kept step with them so far in number of attendance. Hence, I repeat:

Wanted: An Auditorium Building with a Concert Hall large enough for an orchestra great in every respect and with a convertible stage suitable for opera performances.

The soloist for the second pair of concerts by the Philharmonic Orchestra is Clarence Whitehill, baritone.

Mrs. Graham F. Putnam, well-known MacDowell pupil, has just returned from a visit in the East. She has spent two months at the MacDowell home for musicians at Peterborough, N. H.

Oscar Seiling, violinist, and his wife, Louise Gunning, have returned to the city, to resume their studio work as members of the Egan School Faculty.

Roland Paul, assisted by Mrs. Paul, who is heading the voice department of this successful combination of artist-pedagogues, is planning to produce "Cavalleria Rusticana" with his pupils. Mr. Paul himself will sing the Turridu role, which the Helvitia Singing Society, of which Mr. Paul is the conductor, will sing the choral parts. The performance will take place as one of the Sunday Afternoon Salons of the Egan School.

Miss Winifred Hook, pianist, also of the Egan faculty, announces a piano recital for the end of November. Miss Hook received her training at the Royal Academy of Music, London. Modern composers find in her an unusual interpreter, for she possesses colouristic abilities of great charm. The program will also include works by Bach (half forgotten in this city), Beethoven and a composition by Ferruccio Busoni, not heard here before.

The Los Angeles Oratorio Society, under John Smallman, is combining pleasure with business at every fourth rehearsal, when part of the time allotted to work will be taken with a musicale given by members of the Society. The innovation was started last Monday when Clarence Gifford, Helen McWilliams, Max Alexander and Elizabeth Meeson shared the gifts with their friends. These musical socials add new charm to the earnest work of this chorus and serve to link the members together in a more friendly way. Mr. Smallman expects that they will stimulate also the interest of outsiders in the aims of the Society.

A faculty-recital given by the teachers of the West Art Studios, Carolyn Wood, Director, has been described as a very artistic event. The singing of Patrick O'Neil, gifted Irish tenor, who made his first public appearance here, was greeted very cordially. Charles T. Ferry, Senior Member of the Piano Department played two groups of his own compositions, which proved interesting and popular. Ruth Bagnell Townsend played Chopin in a very sympathetic manner.

Esther Rhoades, talented harpist and member of the Cumuock School faculty, has been engaged by the Birkel Music Company to give weekly demonstrations on the Lyon and Healy Harps. Miss Rhoades is one of our best harpists here.

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# LOS ANGELES WOMEN MUSICIANS FORM EQUALITY LEAGUE

As a Result of Discrimination Against Women Playing in Orchestras, Members of Fair Sex Decide to Organize for Their Own Protection—Zoellner Quartet Gives Excellent Chamber Music Concert—Cadman Recital a Notable Event of the Week

By DAVID BRUNO USSHER

Los Angeles, November 1, 1919.

Los Angeles has its Woman Musicians' Equality League formed today. Woman musicians are on the war-path because three of their sisters were dismissed from positions filled by them satisfactorily merely on the grounds that men were preferred. A meeting of woman musicians has been held and as a protest against such action, the Woman Musicians' Equality League has been founded. Mrs. Edith Halberg is the President of this new sisterhood, or brotherhood. Several distinct cases have been cited, that of Miss Elsa Grosser, violinist, and Miss Bernice Freeman. Among others who substantiate their charges on letters from managers to the effect that their replacement with men was merely a matter of sex-preference. Miss Grosser is a skilled player and was for a long time leader of the first violins in Clune's Auditorium. At the time of penning these lines I was not able to investigate the circumstances of this pending sex-war, nor could I confer with any of the parties involved in such manner as to warrant a definite statement on my part. It seems, however, as if managers of cafeterias, picture shows and theatres were inclined to an attitude which would call for a Woman Musicians' Equality League. Concerted action by woman musicians, woman artists and professionals, as well as women's clubs, may be expected, as such precedence cases assume the importance of a social principle which the fairer sex cannot afford to abandon.

It is alleged that even in moving picture studios men musicians are given preference, either to pose for orchestral scenes before the camera or to play during the shooting of the scenes when small bands are kept busy in many picture plants so as to humor and animate the actors or to create the atmosphere desired. No definite action has been outlined so far by Mrs. Edith Halberg, the president of the militant woman's organization. The outcome of this incident may prove more interesting and effective than the threat of a handful of women to refrain from buying eggs, butter, sugar and even milk so as to bring prices down. What action the members of the Woman's Orchestra will take is not known yet. However, as a representative Woman's Orchestra they offer evidence in favor of the dismissed woman players, many of the members being good instrumentalists. It need scarcely be mentioned that the union has recognized the equality of woman players by admitting them. I don't think that either Mr. Rothwell or Mr. Tandler deny such equality, but the fact remains that no women play in either orchestra, the Philharmonic or the Los Angeles Symphony Orchestra, with the exception of lonesome harpists, and they fill second chairs, although three women did good service last year under Tandler.

This is rather distressing to my mind (which, to be ultra-personal just for once, is not feminine either), considering that art without the female element could never have developed at all, would be unthinkable to us today as purely masculine in every respect. We cannot imagine painting and sculpture without Athene, the Holy Virgin or the Mona Lisa. Nor would we musicians and music lovers miss the love songs in folk music or by our great writers for anything, or silence Nellie Melba, Ernestine Schemmann-Heink, Clara Butt, Maud Powell, forget a Patti or a Carreno. Should we exclude women musicians because none are members of the famous Boston Symphony Orchestra? Surely, we can adopt Bostonian ideals in taste, without taking over obsolete traditions, which have been discarded in England by famous conductors, such as Sir Henry Wood and Landon Ronald, not because players were lacking, but years before British musicians exchanged their instruments of peace with hedges or rifles. There are women instrumentalists also in the foremost French orchestra, the Colonne Orchestra of Paris.

It is just as well that some managers should prefer to have men only on their pay roll and that they dismiss women players on account of the sex of the latter. It is just as well for this "To be or not to be" among men and women instrumentalists has to be thrashed out sooner or later. The sooner the better for this seems general dusting time the world over. French women will elect their own parliament now for monsieur le masculin refused them the franchise. The men of the Allied Nations would have lost the war but for the women in factories, fields, hospitals and homes, their women, who proved the stronger sex, spiritually. One more thought: Women of Los Angeles must not be forced to retaliate.

November 2, 1919.

Just before mailing this letter I learn that the Los Angeles District Federation of Women's Clubs, representing 16,000 women, may call a special board meeting, to back the equality war launched by woman musicians of this city. Information to that effect has been given out at the latest conference of leading members of the Woman Musicians' Equality League with prominent club women. Mrs. Edith Halberg, President of

the Protective League, considers this a critical situation in the professional ranks of woman musicians. Mrs. Sidney Thomas Exley, President of the Los Angeles District Federation of Women's Clubs, appointed Mrs. L. E. Beebe, Miss Paula Dunningan, and Mrs. A. R. Gates (the latter being the District Federation Music Chairman) to represent her also at all further meetings dealing with this problem. As representative of Mrs. Exley, Mrs. Beebe is busy investigating the charges that woman musicians are not allowed to play in local orchestras. In all likelihood Mrs. Exley will call a special meeting of the Board of Los Angeles District Federation of Women's Clubs to take up the cudgels for the ostracized woman musicians. The regular Board meeting would not take place until the middle of November, so that such an extra session is very likely owing to the urgency of the case, in the opinion of Mrs. Beebe and Mrs. Gates, the representatives of Mrs. Exley. Feelings ran high, according to reports, when letters from managers of orchestras were read at the Saturday meeting of the Woman Musicians' Equality League, stating that mixed orchestras were not satisfactory. At this meeting a committee consisting of Miss Elsa Grosser, Mrs. Lucy Fuhrer Genter and Miss Rhoda Miller, was appointed to draft a letter, acquainting all woman's clubs and associations of the country with the circumstances of this friction between orchestra-managers and competent woman musicians. The woman musicians of this city and their friends obviously intend to fight the issue to the finish. If necessary an appeal will be made to all woman's clubs in the State. The club women of Riverside, for instance, will aid in the fight for women's rights. Mrs. M. Clement of that city having been placed in charge of the local campaign there. She will be assisted by Miss Irene Snedigar, Miss Lalla Fagge, Miss Dolly Anson. Meanwhile other committees are busy compiling facts for campaign speakers. Contributions to finance the campaign already are flowing in, keeping active the finance committee, headed by Mrs. Daisy Walters, Mrs. Newton, and Miss Kitty Benter.

Sunday Night:—I have just seen one letter of dismissal received by one of the woman musicians mentioned, in which is expressly stated that her work was very satisfactory. It seems obvious that her dismissal is merely a matter of an anti-woman policy regarding membership in the orchestra.

Owing to lack of space I can deal but briefly with this week's concerts, having written at length about the efforts of the Woman Musicians' Equality League. I am sure, my friends the Zoellners, with a woman as their first violin player, Davol Saunders with so adaptable an accompanist as Adelaide Trowbridge at the piano, and also Mr. Rothwell will forgive me. By the way, no concert-manager has as yet ventured to object to Antoinette Zoellner playing with her father and brothers. Yet it is a "mixed" little orchestra, and I liked the mixture very much last Tuesday.

Our street car service still being demoralized as a result of the recent strike, I missed the first number of the program, the Beethoven Quartet, Op. 18, No. 2. Then they played the Quartet, opus. 11, by Tchaikowsky, it seemed to me a little rough in tone at times, but very musical as to phrasing. The first movement is quite complicated contrapuntally. The second, the Largo, the quartet gave a serenely beautiful rendering. Antoinette Zoellner surpassed herself in this movement. Her tone and her bowing are most delightful. The third number was a novelty for us: Sunrise Song by Charles Skilton, based on an Indian Theme of the Winnebago tribe. Charles Skilton is professor of music at the State University of Kansas, at Lawrence, and it was during their visit last spring at his home that the Zoellners picked up this manuscript which had just been completed. Mr. Skilton got the melody from an Indian boy who visited him from a nearby reservation, who played it on a flageolet. Mr. Skilton has seemingly left the original theme intact and restrained himself harmonically to, one might almost say, musical disadvantage. The little work is austere of character, more spiritual than emotional or plaintive than some of Indian tunes of worship. As far as one can judge from a single hearing, the intervals (fourths, fifths and octaves and tone-repetitions) occur frequently within the small compass of the melody. The rising of the Sun is ostensibly pictured and beautiful in spite of the simple means used. There is a short middle movement with pizzicato accompaniment followed by a short recapitulation of the original theme, which is sequentially taken up by all instruments but mostly featured by the first violin. The Zoellners gave the whole a truly devoted and musically finished execution, which added to the merits of the little work. However, it is not chamber-music and with a little discrete harmonization added and scored for string orchestra alone, with harps, would make a fine piece of tonal nature-poetry. A most grace-

fully played Mendelssohn Canzonetta from the Quartet Op. 12, exquisitely given in tone and phrasing, ended the program, which after each number was applauded vociferously. Nine more concerts by the same quartet are scheduled for this season and real music lovers are glad about it, for the interpretative and general artistic qualities of this ensemble are not found often.

On Thursday the College of Music of the University of Southern California presented Mr. Davol Saunders, the new head of the violin department, for the first time in recital. Mr. Saunders comes from New York. He is a pupil of Halir and Joachim, and bears the hall-mark of thorough training paired with distinct violinistic talents. Very ably accompanied by Miss Adelaide Trowbridge of the same College, he presented a "solid" program which gave him occasion to display his ability and gift fully. He opened with the Brahms Sonata in G minor, opus. 78, which he played sitting (Why?) and we admire him for choosing this work, although we do not congratulate him upon the choice, because it is not one of Brahms' happiest creations. It is a difficult work from the interpretative standpoint and rather broken up, kaleidoscopic thematically, not rich in long spun out melodies which would favor the violinist. It offers considerable difficulties however, which weigh down the efforts of the players. Both of them did the work justice. A Grieg sonata as substitute would have been a happier selection for instance. Wagner's Romance was played with warm, colorful tone. The Swedish Dances by Bruch gave occasion to display keen rhythmic sense and crisp, energetic attack, as well as fluency of fingering and intricate bowing. Mr. Saunders' playing of the Bach Solo Sonata in G minor was the culminating point of the program. His tone and phrasing, clean cut technic, conception of style were nearly without fault. A little more breadth in the fugue sometimes would have seemed better, also the presto was taken too rapidly, perhaps, so that some runs were a little veiled. The Arensky Bercense sounded rich in tone and feeling, while the soloist's own "Two Dance Melodies" gave him a chance to go through typical violinistic "fireworks," requiring considerable skill. All in all, Mr. Saunders is an accomplished violinist. His superior technic, sound feeling, honest manner of meeting technical difficulties and ease of overcoming them will make him a valuable addition to the teaching staff of the College of Music, if his teaching qualities should be on par with his general musicianship.

The Cadman Recital on Saturday afternoon was a notable event because the composer devoted the second part of the program to excerpts from his opera "Shanewis" to be given at this city during the third week of January, 1919. This does not mean that the preceding groups of Indian Songs by Cadman and Troyer or piano transcriptions of Indian themes by himself, Homer Gruhn and Loomis was not appreciated. In fact the latter group was very well received by the audience. This is all I can state about them as I was unable to come to the concert earlier. I heard Princess Tsianina in a later group of songs by Cadman and Lawrence, which she gave rather well. She was at her best in the opera numbers. In spite of a cold her singing was beautiful. Her voice is not great, but clear and of a dark warm timbre, often dramatic and expressive. The Princess compensates by her simplicity, soulful, musical singing for the lack of brilliancy. Her diction is clearer than that of many English singers and free of any alien accent.

"Shanewis" has been pronounced as the best American opera ever given at the Metropolitan Opera House. Every number played by Cadman, every song or aria from the opera convinced me that there must be a great deal of truth in it. Cadman seems to possess an unexhaustible wealth of melody. He possesses a remarkable facility and ease as a writer of songs, which aids him in his operatic work. I predict that the recitative and song, known as the "Spring Song of the Robin Woman" will become as popular as "From the Land of the Skyblue Water" and can be heartily recommended to any concertizing singer. I believe that Cadman has risen to great heights of expression. His use of the Indian material is by no means obtrusive, in fact very discrete, while much originality in melody and harmonization is prevalent. His "Into the Forest Near to God I go" is deeply touching, while the Canoe Song is a splendid piece of vocal program music. The audience was very appreciative.

The first Sunday Afternoon Concert of the Philharmonic Orchestra took place before an overcrowded house. The number of people turned away was very large. Rothwell gave a very fine rendering of Elgar's "Pomp and Circumstance," the stately nature of which was brought out fully. His reading of the Massenet Ballet Suite from Le Cid was spirited. The strings must have had a good day for the Andante Cantabile from the Tschaykowski Quartet, opus. 11, sounded sweet and strong, very even in tone. The "Prelude to the third act of Lohengrin" came highly dramatic, brilliant and had to be encored, while the Oberon Overture found much favor with the public. Marie B. Tiffany, soprano, delighted the audience with "Quand je dors" by Liszt, and "Delvieni non tardar" from Mozart's Figaro, both with orchestra. Miss Tiffany was much applauded. Her voice filled the large auditorium easily. Mr. Rothwell accompanied very well.

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### Gossip About Musical People

**Blanche Hamilton Fox**, the distinguished contralto, and **Dr. Maurice W. O'Connell**, accompanist, gave an excellent program before the Laurel Hall Club on Wednesday, October 15th. Miss Fox was in excellent voice and sang with that consummate artistry for which she is so well known here. Dr. O'Connell played the accompaniments with care and discrimination. The program was as follows: *Mon coeur s'ouvre a ta voix*—Aria from *Samson et Dalila* (Saint-Saens); (a) *L'heure exquise* (Reynaldo Hahn); (b) *Bergere legere* (Weckerlin); (c) *Jeunes Fillettes* (Weckerlin); (a) *No One Will Know* (Vannuccini); (b) *A Dissonance* (A. Borodine); (c) *Values* (Vanderpool); (a) *Now Sleeps the Crimson Petal* (Roger Quilter); (b) *Fragrance of the Rose* (Clough-Leighter); (c) *Life and Death* (Coleridge-Taylor); (d) *Ave Maria* (Bach-Gounod).

**Warren D. Allen**, the unusually musicianly organist of Stanford Memorial Church, and head of the music department of Stanford University, gave two most interesting programs on Sunday afternoons of October 28th and November 2d. The following selections of compositions speak for themselves: October 26th—Showing the development of the chorale in organ compositions—Chorale in A major (Johann Kirnberger, 1121-1783); *When Jesus Hung Upon the Cross* (Samuel Scheidt, 1587-1654); *Praise God* (Dietrich Buxtehude, 1637-1707); *A Rose Burst Into Bloom* (Johannes Brahms, 1833-1897); Chorale in A minor (Cesar Franck, 1822-1890).

November 2.—Choral Preludes, Johann Sebastian Bach—*We All Believe in One God*, *Creator*; *Sleepers, Wake! The Voice is Calling*; *O, Man, Bewail Thy Sins so Great*; *In Thee is Gladness*. The program of tomorrow (Sunday) November 9th, will show the development of the Toccata.

**Mme. S. P. Marracci**, the well known soprano soloist, sang at the Civic Auditorium on Sunday evening, October 26th, with gratifying success. She was in fine voice and received such a hearty reception that at the conclusion of her singing she was recalled not less than five times. Mrs. N. Sarantoni was the accompanist and acquitted herself splendidly. Mme. Marracci received favorable comment on account of her fine appearance and tasteful costume as well as her vocal art. Her selections consisted of operatic, classic and popular works.

**George Krull**, the successful young baritone, sang at the Fairmont Hotel recently, with marked success. He was warmly received, his ringing voice being in excellent condition and his interpretation and enunciation making a splendid impression. He has reason to feel gratified with his well merited success.

**Hother Wismer**, the conscientious and popular violinist, directed a matinee musicale for the benefit of the mortgage fund of the Columbia Park Boys' Club at Tait's-on-the-Beach. An excellent program was presented which included compositions by Handel, Schumann, Chopin, Waldrop, Puccini, Grieg, Dvorak-Kreisler, Elgar, Vieuxtemps, Vidal, Hahn. The participating artists were Henry L. Perry, basso, Uda Waldrop, pianist, Marie Partridge Price, soprano, Hother Wismer, violinist, and Antoine de Vally, tenor. The program concluded with "A Few Moments with Roy Folger, L. A. Steiger and George Walker." The entire affair was thoroughly enjoyed by a large and enthusiastic audience. Many prominent musicians were among those present.

The **Mansfeldt Club** gave its forty-first piano recital in the Annex of Calvary Presbyterian Church on Thursday evening, October 30th, for the benefit of the San Francisco Presbyterian Orphanage. The program was thoroughly enjoyed by a large and demonstrative audience and the participants had reason to feel quite proud of their triumph. This was one of the rare occasions when Hugo Mansfeldt appeared in public and his exquisite musicianship appeals to us so greatly that we regret very much not having been able to attend on account of the last-moment preparations for the Annual Edition. Otherwise we would not have missed hearing Mr. Mansfeldt play. The entire program was as follows: *Sonata, A flat, op. 26* (Berthoven); Mr. Hugo Mansfeldt; (a) *Liebestraum No. 3* (Liszt); (b) *Rhapsodie Hongroise No. 8* (Liszt); Miss Ruth Viola Davis; (a) *Mazurka* (Karganoff); (b) *Polonaise, F sharp minor, op. 41* (Chopin); Miss Stella Howell; *Faust Fantasia* (Gounod-Liszt); Miss Marjorie Scott; (a) *Aria from Suite, op. 50* (Moszkowski); (b) *Presther Carnival* (Liszt); Miss Esther Hjelt; (a) *Ballade* (Mansfeldt); (b) *Rom-*

*ance* (Liszt-Mansfeldt); (c) *Gavotte Bohemienne* (Redding-Mansfeldt); Mr. Hugo Mansfeldt.

The **Ada Clement Piano School** gave the regular monthly recitals for the pupils on Saturday, October 26th. Mrs. John Beckman, contralto, sang, in costume, *The Play Time Songs of Sweden*.

**Irene Meussdorffer**, soprano, announces a song recital to be given in the Ballroom of the Fairmont Hotel on Thursday evening, November 13th. Miss Meussdorffer is an operatic singer of European reputation who recently returned home after a prolonged absence, and no doubt the successes she attained abroad will be repeated here. Her program will include a number of interesting novelties including some beautiful songs by Gyula Ormay, the well known piano virtuoso, with whom she has been coaching since her return. She will also sing some excellent Danish songs composed by Prof. Enna, Denmark's foremost composer, who was so charmed with



CECIL HOLLIS STONE

The Skillful Pianist Who Will Appear With the Amphion Trio at the Players' Theatre Tomorrow (Sunday)

Miss Meussdorffer's voice that he asked her to sing his songs in America.

**Mrs. Idelle Ruttencutter**, and Miss Henrietta Rumi-guere, two members of the Joseph George Jacobson Club, assisted by Mrs. Frances Drake Le Roy, soprano, will give the Half Hour of Music at the Greek Theatre on Sunday afternoon, November 16th. Besides some piano compositions by Mr. Jacobson, the pianists will play the Hungarian Fantasy, by Liszt and the Weber Concert Piece. Mrs. Le Roy will sing a group of songs by Mr. Jacobson.

**Lion Goldwasser**, the excellent violinist, who came to San Francisco several years ago from Russia and established a splendid reputation for himself as an artist and teacher, left for New York on Saturday, November 1st, where he will remain, visiting friends and attending some of the important musical events. Eventually he will go to Europe to visit his family and his plans are to bring the same back with him to San Francisco, if circumstances allow him to do so, they residing now in Petrograd. Mr. Goldwasser, besides being a successful teacher and violin soloist, played with the San Francisco Symphony Orchestra for several seasons. He appeared in a number of private and public concerts and made a host of friends here, who wish him a happy journey and safe return.

**Jean Criticos**, the distinguished pedagogue, has moved his Oakland studio to 321 Highland avenue, Piedmont. It is a beautiful home, artistically and tastefully furnished, and is conveniently located near the carlines. Mr. Criticos had contemplated moving to Los Angeles, but upon the urgent request of his numerous friends and students he finally changed his plans and will remain here. He expects to make a trip to France to attend to some personal affairs as soon as conditions allow him to do so, but he will return to California.

**Mrs. Carolyn Alden Alchin**, the well known harmony and theory teacher and author, addressed the Alameda County Music Teachers' Association at Miss Cora W. Jenkin's studio in Oakland on Thursday evening, October 30th. Her talk centered around her excellent book on Harmony and made an excellent impression. Mrs. Alchin has also been invited to address the Oregon State Music Teachers' Association at Portland, Ore., during the last week in November.

**Miss Eva Brooks**, formerly President of the Stockton Saturday Club, has decided to locate in San Francisco indefinitely. Miss Brooks has been greatly active in the musical life of Stockton, being largely responsible for much of the increased musical activity and improved musical taste. She comes to this city with a desire to revel in numerous musical events of the highest order, which are more accessible in a larger metropolitan center.

**Otto Rauhut**, presented his pupils in a violin recital at Sorosis Club Hall, Friday evening, November 7th. Miss Pauline Hope Buttner and Milton Loeserman were the accompanists. The participating pupils included: Arthur Loeserman, Miss Edna Horan, Miss Josephine Holub, Charles Foy, and others who appeared in ensemble numbers. A detailed review of this event will appear next week.

### INTEREST IN COMING SOUSA ENGAGEMENT

Musical interest at the present time is centering in the coming engagement of Lieut. John Philip Sousa and his world famous band, for both from a musical and a popular angle the appearances of this justly great organization takes on an atmosphere of great importance. Sousa is conceded to be the foremost band master the world has ever produced, his band is the supreme last word in ensemble music of its kind, his programs have a universal appeal, mingling the classic and the semi-classic, with the jingles of popular music and the inimitable Sousa marches and suites, played as only a Sousa band can play them.

The Band, with Lieut. Sousa conducting at all concerts, will play at the Exposition Auditorium in this city on Friday night, November 21st, Saturday afternoon and night, November 22nd, and Sunday afternoon and night, November 23rd. Special concerts will be given in the Greek Theatre at Berkeley on Wednesday afternoon and night, November 19th, and fine programs will also be played at the Auditorium in Oakland on Thursday afternoon and night, November 20th. Chico will be visited on Monday night, November 17th; San Jose, Tuesday afternoon and night, November 18th; Sacramento, Saturday afternoon and night, November 29th; Reno, Nevada, Sunday afternoon and night, November 30th, and Fresno, Cal., on Monday night, November 24th.

### DANCERS AND COPELAND IN FINE PROGRAM

The entertainment given by the six beautiful Isadora Duncan Dancers, in conjunction with the splendid pianist George Copeland, might best be described as an illustrated piano recital, with the sextette of lovely girls illustrating the pianistic art of Copeland through the medium of the dance. Of the hundreds of pupils who came to study with the immortal Isadora, these six were chosen by her to perpetuate the art that she created. They are young, beautiful and the personification of grace and agility itself. The eldest, Anna, not yet twenty-two years old, has been a Duncan disciple since her fourteenth year, and the five others likewise have spent almost their entire young lives in the Duncan school. Wherever this rare combination has appeared endless enthusiasm has greeted their work, and praise of the highest order has been bestowed upon them. Copeland is a pianist of rare ability, a Chopin interpreter peerless in this age, and as well a student of the moderns.

For the two San Francisco concerts, which will be given at the Columbia Theatre on the Sunday afternoons of November 30th and December 7th, programs of similar import will be announced, and a program will likewise be presented by this extraordinary combination on Monday night, December 1st in the Auditorium Opera House in Oakland. Tickets are now on sale.





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## EXPLANATIONS ARE IN ORDER

Unintentional Errors and Omissions,  
Resulting from Nervous Tension,  
or Neglect on Part of Friends

By ALFRED METZGER

As already stated editorially in this issue, it was impossible in the publication of a fifty-two page paper entirely by one individual to avoid annoying errors or omissions due to either a last moment change or a belated arrival of an advertisement or reading article. During two months we announced in page advertisements every week that prospective advertisers or artists desirous of being included in this edition should send us their material. During the final two weeks we stated the exact time left to send in material. Nevertheless our friends—or at least some of them—did not heed the warning. Some, whom we promised to send a final reminder, evidently expected to get a telephone call or personal letter, and did not recognize in the page announcement the reminder we promised them. Possibly they didn't even read it.

So, a certain percentage of the omission of well merited articles is due to neglect of worthy musicians to send us necessary material. Some expected us to write all the articles ourselves, but if you just think for a moment that several hundred of these articles would have to be written by us, you can about imagine how difficult it is to write such articles without being perfunctory. In further explanation of the omission of important matter we wish to explain that the fifty-two pages of the paper are not printed at one time. Sixteen pages are printed at a time. The first of these about two weeks ahead of publication, the second about a week before, the cover also about a week before, the second to the last eight pages a few days before publication and only the last eight pages are printed one day before publication.

Now a certain number of musicians were alert enough to send their material to this office sufficiently ahead of time to be included in the first two sixteen page forums. Consequently they received more space than could have been accorded them had they come in at the last moment. Also, owing to the lack of material at hand two weeks ahead of publication, when the printer was hungry for "copy," we had to include certain articles which could have easily been omitted had we been in possession of other material. But as usual some of our friends—and among them some whom we wished to recognize particularly—held off until a few days before publication. In this manner we received during the last four or five days from ten to fifteen pages of material (including pictures) when we had only eight pages at our disposal. Can you see now why it was impossible to include all this material? It was of course out of the question to add more pages at this late day.

Naturally there occurred errors not due to the neglect of advertisers or friends. They happened because a work of this magnitude should not be done by one individual. When you work continually from fifteen to twenty hours a day for ten days, sooner or later the strain must be felt. When you have to read forty "galleys" of proofs, which means about 2000 words per galley or 80,000 words or more altogether, you will see that at about two or three o'clock in the morning the letters begin to swim. There is no time to read the proofs twice for the printer wants to get through his work, there is not sufficient income to pay salaries to proof readers, and what is a poor fellow going to do? He must do it all himself with occasional disastrous results. Mistakes under these circumstances simply cannot be avoided.

Then there are errors that cannot be explained. They happen in spite of everything. In the handsome column advertisement devoted to the work of Anil Deer, for instance, this estimable lady was made to live in Alameda. Now this teacher never did reside in Alameda, and how it came about that someone forced her to live across the bay is a mystery to this writer. We reprint the entire advertisement in this and the following issue in justice to Anil Deer.

In the advertisement of Sigmund Beel and George McManus, violinist and pianist respectively, the printer's imp succeeded in getting the recitals printed as Song recitals. Can you imagine Sigmund Beel and George McManus giving song recitals? Well, it is all their life is worth to have this announced. Here, too, we shall republish the advertisement in its corrected form to make good for the error, which was due to the late receipt of the advertisement, preventing a careful proof reading.

Another advertisement received at the last moment was that of Fortune Gallo's San Carlo Opera Company. Here a cut represented the name of the company. It was worn out and Mr. Marshall, who as a conscientious printer, did not like the battered appearance of this cut, had the advertisement reset in so far as the name of the company was concerned. In resetting it the name read Sau Carlos instead of San Carlo, an apparently insignificant error, but none the less annoying from a publisher's standpoint.

An advertisement forwarded by Miss Cora W. Jenkins was entirely omitted through oversight. To omit an advertisement is considered almost a calamity in the business office of a paper. Articles specially intended to exhibit the merit of such splendid artists as Louis Persinger, Horace Britt, Mme. Rose Relda Caillean, Miss Helen Colburn Heath, and others were omitted either through oversight having been set up and forgotten in the hurry or received too late for publication.

The entire editorial department specially prepared by the editor and commenting on the musical situation in San

net likewise rises to stellar heights by her rendition of the title role. The same spirit of excellence is evident in the work of each individual member of the company with the result that the entire presentation eclipses any production during the past season.

"The Country Cousin" is a scintillating comedy. Its situations stir laugh after laugh because of the genuine humor which the authors have injected into their sparkling dialogue.

The story opens in a quaint Middle Western home and introduces some appealing character types. Then it shifts to the fashionable villa of a set of rich snobs. The plot deals with a foolish young girl who longs for the glamour of life among the social elite. She gets a taste of it but encounters a series of situations which nearly cost her her self-respect as well as her fortune. Then the "Country Cousin" steps into the breach and by her calm, shrewd woman's wit, saves the girl from herself.

The production is staged with a lavishness that is amazing even for the Alcazar.



JOHN PHILIP SOUSA

The World's Most Famous Bandmaster, Who Will Direct His Great Organization at the Exposition Auditorium on Friday, Saturday and Sunday, November 21-22-23

Francisco and Los Angeles had to be left out on account of extra advertising received at the last moment amounting to nearly three pages. This will give the reader a fair idea of the troubles connected with the publication of an edition of fifty-two pages by one person. There are a number of minor matters unnecessary to mention here, but these quoted are enough to show that the successful publication of a handsomely printed annual edition, although receiving the much appreciated commendation of numerous musical people, is not entirely a thing of joy forever.

## THE COUNTRY COUSIN AT ALCAZAR

No play of recent years has achieved such a phenomenal success as "The Country Cousin," by Booth Tarkington and Julian Street, which is the attraction this week at the Alcazar and which, because of the tremendous demand for seats, will be continued for another seven days at that popular playhouse.

Histrionically and scenically the Alcazar "has done itself proud," as one of the critics announced. During his successful engagement at the Alcazar Walter P. Richardson has demonstrated his gifted versatility but never to the extent as in "The Country Cousin." Miss Belle Ben-

## SUCCESSFUL FARCE AT CURRAN

At the Curran Theatre beginning Sunday, November 2nd, with Miss Norton and Paul Nicholson, George Broadhurst will offer for its original presentation here, the new and successful farce, "She Walked in Her Sleep," from the easy-flowing and facile pen of Mark Swan. New York and Chicago audiences have already seen this new farce with approval and credit it as being among the best comedy writings sent to the stage in recent years.

The story has to do with the adventures and complications of a fair, but flimsy-apparelled somnambulist, who wanders around clad in a large picture hat and a silk night robe, on the narrow ledge of the wall of a New York apartment hotel, sixteen stories above street level. She also climbs into rooms at will, taking the portable belongings of the occupants and all the while ignoring the startled exclamations of those with whom she comes in contact.

During one of these nocturnal expeditions she walks away with a priceless vial of explosives from the apartment of a young chemist to whom it has been sent for analysis. Her next wanderings include the invasion of an apartment occupied by a young married man who has recently quarreled with his wife. While

gently trying to persuade the pretty sleeper to go away, the young man's mother-in-law enters. As good luck would have it, this mother-in-law, quite unlike the usual stage relative, is a practical, resourceful, helpful woman. She is doing her best to help the young man out of this dilemma when his wife arrives, a few seconds after the sleep-walking visit. Her has departed, leaving her hat in the room to be found by the wife. Little by little the entire cast becomes mixed up in the various misadventures.

For the presentation of "She Walks in Her Sleep" in this city, the cast includes the valuable services of Miss Norton and Paul Nicholson, Eugene Desmond, Norman Houston, A. Deen Cole, John Maurice Sullivan, Teresa Dale, Agnes Jepson, Francis Williams and Margaret Phillippi.

## CICCOLINI AT THE ORPHEUM

The Orpheum offers for next week one of the best bills in history. It is composed chiefly of famous headline acts and is also remarkable for its novelty and variety. Lillian Shaw, who will return after a lengthy absence, is one of the most celebrated and popular stars of the vaudeville stage and as a vocal dialect comedienne, she is unrivaled. Her dialect ballads of the Italian-American have become vaudeville classics and her Hebrew character portrayals are clever, accurate and amusing.

Harry Green, the clever character comedian, well known and deservedly popular in this city, will appear in a satirical comedy playlet called "George Washington Cohen," written for him by Aaron Hoffman, the author of Mr. Cohen's previous success, "The Cherry Tree." Ciccolini, the famous grand opera star who was principal tenor of the Royal Grand Opera, Paris, London, Milan, Brussels and Petrograd, will be heard in a delightful program which will include arias from the Grand Operas in which he has achieved his greatest triumphs. Ciccolini is the greatest tenor that has appeared in vaudeville and last season he sang opposite roles to Galli-Curci with the Chicago Grand Opera Company and created a furore in the Chicago musical world.

Ben and Hezel Mann modestly style themselves "Nonsensical Nonentities." While they cleverly and amusingly indulge in nonsense they are far from being nonentities, indeed they are among the cleverest and most entertaining comedians in vaudeville.

Flo and Ollie Walters, two winsome girls who are delightful singers and dancers, will fill up fifteen minutes most entertainingly. The Pickfords acrobats, jugglers, illusionists, pantomimists and comedians, will illustrate in a most clever and entertaining manner, their various accomplishments.

Rosano will perform on the Nahimbaphone, a new instrument which has a peculiar, vibrant quality of tone which can be found in no other sound-producing medium. When played softly it somewhat resembles the mandolin and in the lower register the mando-cello. There is also a pronounced resemblance to the saxophone and bass clarinet. The extreme low notes suggest a combination of the contra bassoon and the tuba.

Al Lydell and Carleton Macy in "Old Cronies" and the U. S. Jazz Band in new selections, will be the only holdovers in a bill that is destined to make new history in vaudeville.

## EMILIE LANCEL AT AUDITORIUM

Miss Emilie Lancel will be the vocalist at the Exposition Auditorium on Sunday evening, November 16th. She will sing the following group: L'Ultima Canzone (Gosti), A Dream (Bartlett), The Years at the Spring (Mrs. Beach), Under the Blue Sky of Spain (Semet). These songs are of a type pleasing to everyone and with the warm and appealing timbre of this mezzo voice, should be particularly telling.

By request the concluding number will be the recitative and Habanera, from the first act of Carmen. Miss Lancel is noted for her individual and fascinating interpretation of this aria. Wherever she has sung it the charm and piquancy with which she delivers the phrases always calls forth storms of applause from the audience.

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(b) "Kikimora" ..... Lindow  
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### SONATA EVENINGS BY KRUGER AND JOLLAIN

George Kruger, the distinguished piano virtuoso, and Giuseppe Jollain, the well known violinist, will give three Sonata evenings at Sorosis Club Hall, beginning with Wednesday evening, November 26th. The first will be a Mozart evening and these two artists will have the assistance of Mme. Rose Relda Caillean, the excellent soprano soloist. The participating artists are so well known here that further introduction is not necessary. It is sufficient to say that a Mozart evening presented by such prominent musicians should form sufficient inducement to crowd the hall. The three artists have rehearsed thoroughly and being versed in their art, will naturally give an enjoyable performance. In addition to the instrumental treat offered by Messrs. Kruger and Jollain, there will be the intangible vocal art of Mme. Caillean, which never fails to arouse genuine enthusiasm and always gives real pleasure.

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Edwin H. Lemare's organ recital program for Sunday  
evening at the Exposition Auditorium is as follows:  
Prelude and Fugue "Great" A minor (Bach), The  
Search and Gavotte a la Cour (Lemare), Morceau de  
Concert (Guilmant), Wotan's Farewell and Fire Charm  
(from "Die Walkure") (Wagner). Hother Wismer, con-  
cert violinist, will be the assisting artist at this recital.  
Wismer has played with Tetrizzini, Schumann-Heink,  
and other celebrities. His selections are: Andante, from  
F sharp minor violin concerto (Vieuxtemps); Adagio and  
Allegro, from B minor sonata (Bach); "La Capricieuse"  
(Elgar). Frederick Maurer, Jr., pianist, will accom-  
pany Wismer.



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Assisted by

Mrs. James F. Pressley, Soprano, Jack Edward Hill-  
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## NEW YORK GERMAN OPERA IN ENGLISH

Star Opera Company, Stopped by Authorities, Decides to Discontinue Season—American Singers Scoring With RRevals. New Musical Comedies. Music in Mammoth Capitol Theatre

New York, November 2nd.—As soon as Justice Giegerich, of the Supreme Court, last Monday refused to make permanent a temporary injunction restraining the Mayor from preventing the Star Opera Company from presenting opera in German at the Lexington Theatre, the management issued the following declaration of intention to finish out in English the remaining seven of its eight weeks' engagement:

"The management of the Star Opera Company, which was inhibited in the production of opera in German language by the city authorities, announces that it will continue with the production of its operatic program in the English language until it can be given in German.

"The first opera to be produced will be Carl Marie Von Weber's 'The Free Shooter.' That will be given to-morrow night.

"As most of the players of the Star Opera Company are natives of this county, the management decided to go right ahead with its program. The management as well as the artists engaged are resolved not to be deprived of their right to earn their living by the exercise of their profession, and they appeal to the fair thinking, music loving public for support."

Justice Giegerich, himself of German extraction and enjoying opera in German, held with Mayor Hylan, that until the treaty of peace was signed, it would be premature to give opera in German, thereby giving a pretext for some hot-heads to create a disturbance as they did on several occasions in the first week. In contrast, the New York Tribune said editorially last Tuesday:

"The generous and spontaneous welcome to Fritz Kreisler was a fine demonstration of the fairness and openmindedness of New Yorkers toward Teutonic music when the question is of art, not propaganda. By his whole demeanor during the war Mr. Kreisler had shown his respect for the natural sensibilities of Americans, his own modesty and reticence in a difficult situation. He made no pretense of sudden conversion. He made no effort to court Allied favor. He simply withdrew from the public gaze, without recrimination or debate. His return to the concert stage was made in the same dignified fashion."

Just before the contemplated Tuesday night performance, the management decided that rather than run counter either to public opinion or to legal requirements it would abandon its season. Counsel advised this course as the license to give performance/s specified was for opera in the German language.

"Fifty-Fifty Ltd.," a musical comedy, was presented by the Scibilia Theatrical Enterprise at the Comedy Theatre last Monday night. Gertrude Vanderbilt and Herbert Corthell are costars. The book is by Margaret Michael and William Lennox. The lyrics and music are by Leon De Costa, with interpolated numbers by A. Swanson and Carey Morgan. Miss Michael and Mr. Lennox are in the cast as Katy, the maid, and Monty, the butler. Jean Newcome scored as Minerva Crosby, the Amazonian and henpecking wife of Cornwallis Napoleon Crosby. The chorus was unusually well drilled.

"Buddies," a musical comedy with libretto by George V. Hobart, and the lyrics and music by B. C. Hillman, composer of the "Long, Long Trail," was brought out by the Selwyns at the Selwyn Theatre last Monday night with Donald Brian, the original singing and dancing matinee idol of the "Merry Widow." He was ably assisted by Peggy Wood and Ronald Young. The composer has tried to excel "Long, Long Trail" by "Darling" and "Please Learn to Love," sung by Miss Wood, but only time will tell whether they equal or exceed the "trail" in popularity. Among others in the cast of the musical piece were: Camille Dalberg, Edouard Durand, Maxine Brown, Robert Middlemas, Adrian Rosley and Richard Cramer.

For its third offering this season the Society of American Singers produced Sidney Jones' "The Geisha," at the Park Theatre. This operetta is endowed with lasting quality, as to its music. Its melodies sounded still fresh. Particular interest centered in the title role as sung by Tsen Mei, a Chinese prima donna trained in America. She was as Japanese as a Chinese may be. She sang with some difficulty but nevertheless was delightful. Frank Moulan had the part once so laughably played by James T. Powers. Cora Tracy, Herbert Waterous, Bertram Peacock, and Mortan Adkins also aided worthily in making the revival a success. Thus far William Wade Hinshaw, general manager of the organization, has used excellent judgment in his revivals.

Musical plays continuing at the theatres here are "Ziegfeld Follies," at the New Amsterdam; "Hitchy Koo, 1919," at the Liberty; "See-Saw," at the G. M. Cohan; "Apple Blossoms," at the Globe; "Roly Boly Eyes," at the Knickerbocker; "The Royal Vagabond," at the Cohan & Harris; "Nothing but Love," at the Lyric; "Oh, What a Girl," at the Central; "Hello, Alexander," at the Forty-fourth Street; "The Little Whopper," at the Casino, and "Greenwich Village Follies," at the Nora Bayes.

Helen Jeffrey, under the management of Loudon Charlton, gave a violin recital with Francis Moore at the piano at Aeolian Hall Thursday afternoon. Her program included Bach's sonata No. 3 in E major, Lalo's "Symphonie Espagnole," Chausson's "Poems" and the "Perpetuum Mobile" of Kneisel. Miss Jeffrey played, as usual, with a well developed technic and musicianly taste, all to the enjoyment of the audience.

On Thursday night in the same hall, Aubrey Yates, a tenor with a good range and power, gave an interesting recital. It was his first appearance here. In music from Handel's "Jephtha" he was at his best. He deliv-

ered it with a command of the proper style, good phrasing and excellent diction. Bishop's "Love Has Eyes" was also well sung.

The second concert of the New Symphony Orchestra, Artur Bodanzky conductor, took place Thursday evening in Carnegie Hall. The soloist was Jacques Thibaut, the French violinist, who elected to perform nothing less than the concerto of Brahms. The choice showed that broadminded view of musical art which the French have retained throughout the war. Mr. Thibaut's interpretation was one of dignity, sincerity and musical ability.

Lee and J. J. Shubert, on Thursday night, presented "The Passing Show of 1919" at the Winter Garden, following precedent in producing one of those things that, like the winter overcoat in New York, must be put on. Blanche Ring, the musical comedy star, was the central figure. Olga Cook sang with a voice as good as her figure, and the Haley and Mellette sisters, Hazel Cox, Reginald Denny and Lon Hascall had their moments. Harold Atteridge provided dialogues and lyrics, Jean Schwartz's music was spirited and tuneful, and all in all this revue, staged by J. C. Huffman, maintains the Winter Garden's standard of musical extravaganza.

The Capitol, Broadway's largest theatre, if not the "largest in the world," opened last Monday night and surprised thousands by its size and luminous interior.

The program was an elaborate one. At the beginning was an organ recital, then there were a picture or two, and a concert by Arthur Pryor's Band of ninety pieces. Next came Ned Weyburn's Revue, rehearsals of which were shown on the movie screen. "You're the Finest of Them All" was sung by Paul Frawley and Lucille Chalfant and company. Muriel de Forrest in "The Story Book Ball" and "Shadowland," a silhouette dance, were particularly impressive, as was "Old Fashioned Belles," by Misses Cecille Cullen, Hazel Webb, Anna Poulson and Effie Allan. A song which made a hit was "How Can You Tell?" May West sang "Laughing Water" and "Oh, What a Moanin' Man." The Capitol Tower, invented by Ned Weyburn, was very effective.

The Musical Art Society of New York, Frank Damosch director, announces that its concerts will this year be resumed. With the passing of wartime exigencies, the directors of this historic old organization are preparing to undertake the usual pair of choral concerts which have been among the features of twenty-five past musical seasons. As in previous years, the dates of these two concerts will fall close to the two holiday weeks of Christmas and Easter. The first will be given on Tuesday evening, December 16, 1919, and the second on Saturday afternoon, April 3. The reorganized choir will contain seventy professional singers.

Lester Donahue of Los Angeles, a pianist who has come to be known and liked by New York audiences, gave a first recital of the season at Aeolian Hall Friday afternoon. Chopin, Debussy and Rachmaninoff's "Polka," followed his commencement with a Bach-Busoni prelude and fugue. By way of novelty he ended with two Balakirev pieces. The audience forgave a lapse of memory in Chopin's B minor sonata.

Hans Hess, cellist, was reintroduced to a New York audience at Aeolian Hall Wednesday afternoon. He had chosen a program of balance and musically charm, and throughout it he used a clear, genuine tone and capable technique.

Cecil Burleigh, the violinist and composer of piano and violin music, gave a recital in Aeolian Hall on Friday night. He began with the D major sonata of Handel, where he had Francis Moore accompany him; then gave some Bach for violin alone. His own compositions began with his second concerto. His Indian themes were interesting as he played them.

A feature of the Philadelphia Orchestra concert in Carnegie Hall on Tuesday evening, November 11th, the first in the series of five planned for this season, will be the first performance in New York of an orchestral work by Michel Dvorsky entitled "The Haunted Castle." Dvorsky is the young Polish composer whose works were introduced into this country by Josef Hofmann and whose "Chromaticon" for piano and orchestra was played here by Hofmann and the Philadelphia Orchestra several seasons ago. "The Haunted Castle" had its premier at one of the Philadelphia Orchestra concerts in Philadelphia last season and was repeated at the Baltimore and Washington concerts of this organization.

The New York Symphony Orchestra, Walter Damosch conductor, started its preliminary tour last week, giving its opening concert in Wilmington, Del., where Miss Magdeleine Brard, the sixteen-year-old French pianist, was the soloist. Miss Mabel Garrison was soloist in Baltimore, Washington and Philadelphia. The first New York concert will be given next Thursday afternoon, at Carnegie Hall, when the symphony which opens the program will be the Brahms First. This will be followed by the Mendelssohn violin concerto, in E minor, with Albert Spalding as the soloist. The concert closes with the prelude and finale from Wagner's "Tristan and Isolde."

For the first Boston Symphony concert of the pending season in Carnegie Hall next Thursday evening, Pierre Monteaux, the new conductor, has made the following program: Schumann's "Spring" Symphony in B flat major No. 1; two numbers from Beethoven's only ballet,

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"The Creatures of Prometheus," the overture and the ballet No. 5, an adagio written for the following solo instruments: cello, flute, clarinet, bassoon and harp; Debussy's prelude to Mallarme's Eclogue, "The Afternoon of a Faun"; to close, the orchestral suite by the Rumanian composer Enesco.

William J. Guard, the right bower of the Gatti-Casazza management of the Metropolitan Opera House, says in the Evening Post with reference to the growing popularity of grand opera:

"Opera is gradually becoming more and more popular as a form of entertainment in America. Millions of intelligent Americans do not know by experience what a grand opera is. They have a fixed idea that it is something over their head. The only cure for such cases is once to persuade them to see and hear an opera adequately presented—some opera that makes a strong, melodic appeal. The treatment rarely, if ever, fails.

"New York occupies an exceptional position in the operatic world. The Metropolitan Opera has become a quasi-national institution. Before the war broke out it was the greatest of all the world's great operatic organizations. Today it is the only great institution of its kind. The leading opera houses of the Old World are one and all in a sad state, and who can predict when any of them will recover its ancient glory? All of them in pre-war times were subventioned in some manner or other. In the new order of affairs in Europe where are these subventions to come from?

Now it remains for other cities to pattern after New York. Chicago is making a serious effort. If wisely directed, one might ask, why should not Chicago with all its wealth, civic pride and its great population, permanent and transient, accomplish what New York has done in the field? Her material resources are equal to New York's. It remains to be seen if the same spirit can be awakened. And with a solidly established operatic institution in Chicago, who dare say other large cities with leading citizens of large means and large ideas may not seek to rival New York and Chicago in similar artistic adventures?"

Gavin Dhu High.

## AMPHION TRIO TO GIVE CONCERT

A musical program is announced by Mrs. Cecil Hollis Stone for November the 9th, Sunday evening, at the attractive Maitland Playhouse on Stockton street. The Amphion Trio are presenting the program, assisted by Mrs. Frank E. Pressley and Mr. Jack Edward Hillman. These two delightful singers are too well known to need dwell on the fine numbers one is assured of from their repertoire. The Amphion Trio are giving the interesting B flat Trio by Arthur Foote and a smaller group. The personnel of the Trio is Mrs. Cecil Hollis Stone pianist, Miss Katharine Fiske, violinist, and Miss Grace Becker, cellist.

The work of these young artists is gaining musical recognition in ensemble; each having made an enviable reputation in their own field as soloist. Mrs. Stone has been identified with the best of San Francisco musical life for the past six years; Miss Becker is a Berkeley girl of charm and talent, while Miss Fiske, originally from New York, has adopted California as her home and for the past four seasons has been doing club work with her sister, Bertha Fiske, in the southern part of the State.

Mrs. Stone announces the program for the 9th as the first of a series all to be given at the Maitland Playhouse, where the Amphion Trio are engaged for the season of 1919-20. The program for Sunday evening follows: Arie, Vision fugitive from Herodiade (Masset), (b) Tes Yeux (Rabey), (c) Algier le soir (Fournel), Mr. Hillman; Arie-Madre Pietosa Vergine—from Forza del Destino (Verdi), Mrs. Frank E. Pressley; Trio—B flat major, Op. 65 (Arthur Foote), Amphion Trio; (a) When the Ships Go Sailing (Jones), (b) Dedication, (c) In the Forest (Bob Stone), (d) Inter Nos (MacFadyen), (e) By the Waters of Minnetonka (Lieurance), with Trio Obligato, Mr. Hillman; (a) L'Oasis (Fournel), (b) Chanson Norwegienne (Fournel), (c) Fantoches (Debussy), (d) Sylvia (Oley Speaks), (e) One Golden Day (Pay Foster), Mrs. Pressley; Duets.—(a) Tuscan Folk Song (Carraciolo), (b) Crucifix (Faure), Mrs. Pressley and Mr. Hillman, Mrs. Stone at the piano.

## "IMPORTANCE OF BEING EARNEST" AT MAITLAND

The Maitland Playhouse, in Stockton street near Post, which has become an important factor in the city's artistic life, will present for the coming week Oscar Wilde's greatest comedy, "The Importance of Being Earnest," a most attractive offering. Monday's performance will be for he subscribers who have made the worthy enterprise possible, the remaining evenings of the week, including the Tuesday and Saturday matinees, being open to the public.

The ramifications of the plot of "The Importance of Being Earnest" defy the chronicler, but the main point is that the play is crammed with situations of the most fanciful and humorous nature, and the lines sparkle constantly with epigrams of the sort which brought Wilde the name of being the greatest wit of his century.

The new leading man, J. Anthony Smythe, who is very popular locally, will have the happy role of Algernon Moncrieff; Maitland himself will play John Worthing, while Ann O'Day, the clever leading woman, and Claire Taylor will play Gwendolyn and Cecily, the ward, respectively. May Nannery will have an excellent character role in Lady Brackwell, Rupert Drum, Malcolm Morley and the other favorites will be congenially placed, and Director Maitland promises some novel and skillful arrangements of draperies in the scenic effects.

Tonight's performance will conclude the presentation of W. W. Jacobs' grim thriller, "The Monkey's Paw" and three other one-act plays of the unusual.



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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXVII. No. 7

SAN FRANCISCO, SATURDAY, NOVEMBER 15, 1919.

PRICE 10 CENTS

## ROTHWELL AWAKENS MUSICAL LOS ANGELES ALFRED HERTZ REVEALS POETIC REFINEMENT

Symphony Concerts Attended by Largest Crowds in Musical History of Southern Metropolis—Saturday Evening and Sunday Pop Concerts Crowded to Capacity—Walter Henry Rothwell Does Wonders With Orchestra in Three Weeks' Rehearsals

By ALFRED METZGER

Almost two years ago from the date of this issue of the Pacific Coast Musical Review, the writer, responding to the invitation of a number of his Los Angeles musical friends, went South to review a symphony concert. He discovered that the real music lovers were justly indignant with the makeshift symphonic events that were presented to them under the cloak of artistry. And being jealous of the good name of any community on the Pacific Coast in so far as it appertains to musical reputation we then and there decided that it was necessary to awaken the conscience of those who could easily change conditions. We knew that L. E. Behymer cherished a fond hope that sooner or later Los Angeles would emulate the praiseworthy efforts of other communities in the United States and furnish the necessary funds wherewith to support a symphony orchestra of which any city may justly be proud.

of being subsidized. The Pacific Coast Musical Review would not mind being subsidized by such orchestras as the Philharmonic of Los Angeles under Rothwell and the San Francisco Symphony Orchestra under Hertz. It would, however, be very much ashamed to be subsidized by the Los Angeles Symphony Orchestra under Tandler. Alas, we have no such luck of being subsidized by anybody, and we will have to jog along the thorny path of musical journalism in the sweat of our brow.

However, our rocky trail is made easy by the realization that we have contributed much toward the musical regeneration of California. And, notwithstanding the skepticism aroused in Los Angeles two years ago when we asserted that the city harbored someone with means and patriotic pride sufficient to give the city a real symphony orchestra, our prediction

After a Vigorous Dramatic Presentation of Brahms' Tragic Overture, Master Conductor Exhibits Utmost Refinement of Poetic Expression in the Liadow Fairy Stories and Beethoven's Joyous Eighth Symphony—Orchestra's Wonderful Improvement

By ALFRED METZGER

It is gratifying to note that the attendance at the symphony concerts this season continues to be extraordinarily big. Even the Friday afternoon concerts are attracting almost packed houses, while on Sunday afternoons hundreds of people are unable to gain admission, and standing room is utterly exhausted. The third pair of symphony concerts was no exception to the rule that prevails this season. The program given on Friday afternoon, November 7th, and Sunday afternoon, November 9th, was enjoyed by large and enthusiastic audiences. It opened with the Tragic Overture by Brahms, where Mr. Hertz was able to transmit that thrill of pleasure which he always obtains when resorting to his splendid dramatic powers. Technically and musically this magnificent composition taxes the resources of the finest orchestra and the executive ability of the greatest con-

ductor—pliable to the extent of phrasing like one artist, even to obtaining the slightest or faintest pianissimi. At times Mr. Hertz secured a pianissimo diminuendo that could not have been surpassed in finesse by a single violin virtuoso, much less by an orchestra of eighty men. We have always maintained that Mr. Hertz could interpret the most refined and poetic works with just as great a conviction as the dramatic compositions, provided he were able to train his orchestra, so that it would be enabled to phrase like a single artist. And this stage of artistic development has been reached by the greater portion of the San Francisco Symphony Orchestra after four years "intensive" training under Alfred Hertz.

Both Liadow works were among the gems of orchestral literature. They belong to the ultra modern school in so far as their exquisite tone coloring and tone



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It is gratifying to note how quickly the Los Angeles music public responded to the musical superiority of the Philharmonic Orchestra and the unquestionable skill of its conductor Walter Henry Rothwell. Scenting our uncompromising approval of all that is worthy in music the manager of the Los Angeles Symphony Orchestra very untactfully accused us

has come true, and once more we are in a position to tell a California community: "We told you so."

Knowing Mr. Rothwell's reputation as an orchestral leader we had no fear but that we would find him a skillful and efficient conductor. But we did not know that he could mould a practically rough orchestra into a body of such responsive musicians as we noted at the concert on Saturday evening, November 8th. Mr. Rothwell had but three weeks to accomplish this truly wonderful feat. Most of the members of the orchestra had practically no experience in symphony playing such as is necessary to present satisfactory concerts. Even if their conductor had been more efficient than he was they had not the necessary number of rehearsals, nor the right kind of drilling for the required length of time. They were, without intending to reflect upon their unquestionable ability, what is known as

(Continued on Page 8, Column 1)

ductor. Its solid, rich and impressive scoring, coupled with its sombre, passionate and gripping phrases, arouses the admiration of anyone sufficiently musical to grasp its beauties. Emotionally it naturally is handicapped by its persistent tragic character that retains its moroseness and sombre atmosphere from beginning to end, at times even approaching the morbid. It requires an unusually skillful presentation not to exercise a tiring influence upon the audience. That under Alfred Hertz' direction the work actually caused an impression of approval among the bearers is proof of the matchless musicianship of the conductor. It is not easy to make a work interesting which even under favorable conditions frequently becomes monotonous.

Then followed the two Liadow fairy stories, The Enchanted Lake, op. 62, and Kikimora, op. 3. For the first time during the four years of Alfred Hertz's regime the orchestra became a really pliable instrument in the hands of the

blending is concerned. Indeed in some respects they may be considered of decidedly Debussian character. But instead of degenerating into ugliness of sound they retain the beauty of modulation and an ethereal or spiritual characteristic that can not help but appeal to every sensitive musical ear. The atmosphere of a fairy story is retained and certain of the tone combinations are inexpressibly beautiful. That the orchestra was able to convincingly interpret this extremely difficult school of composition is in itself a great tribute to Alfred Hertz as conductor.

The concluding number of the program consisted of Beethoven's Eighth Symphony, F major, op. 93. It is sometimes puzzling to realize that this is one of the master's later works. It contains that simplicity of concept and that cheerfulness of execution which is such a striking feature of the composer's earliest works, while his later works gradually

(Continued on Page 8, Column 2)



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By ALFRED METZGER

The first of three Sonata Recitals to be given under the auspices of the University of California Extension Division took place in the Italian Room of the St. Francis Hotel on Thursday evening, November 6th. These unusually artistic events are given by those splendid musicians, Sigmund Beel, violinist, and George Stewart McManus, pianist. The high esteem in which these two artists are being held in this community may be judged from the crowded condition of the hall on the occasion of this initiatory event and also from the enthusiasm and spontaneous applause that characterized the performance throughout the course of the program.

The opening program consisted of Sonata in A major (J. S. Bach), Sonata in A minor, op. 105 (R. Schumann), and Sonata in C minor, op. 45 (E. Grieg). It would be difficult to present a more scholarly program than the one here quoted, nor is it likely that there are two musicians able to give the same a more dignified or intelligent interpretation than Messrs. Beel and McManus succeeded in doing on this occasion. The three works demand an artistic versatility of no mean dimensions and a musicianship of the highest order. Only a musical scholar who regards his art from the most serious aspect is able to give a program of this nature an interpretation worthy of dignified attention.

It was evident that those assembled included some of the most prominent of the city's musicians and concert goers. They listened carefully and were able to distinguish the most artistic achievements of the two artists. The hearty and spontaneous applause, which at times assumed the proportions of an ovation, surely came from the heart and proclaimed the effectiveness of the performance in no uncertain terms.

There are few artists who can give us a convincing performance of a Bach composition. Sigmund Beel and George Stewart McManus belong among this class. While they succeeded in thoroughly demonstrating the academic accuracy and conciseness of the Bach Sonata, they did not fail to overlook the musical side of it, giving quite an inspiring expression of the sentiment hidden in every Bach work. Particularly effective was the adagio movement which was given with a breadth of conception and sincerity of musicianship that is worthy of the heartiest praise.

Not less difficult than an interpretation of Bach is an adequate transmission of a Schumann classic. Here also the two musicians showed their skill and artistry in a manner to earn them the esteem of their intelligent audience. They succeeded in attaining the romantic spirit of the work, investing it with a vigor and robustness that emphasized its varying beauties and that brought out the inner significance of the beautiful phrases. It is indeed a cheering message from the past to hear a Schumann Sonata interpreted with such sincere affection as that displayed by Messrs. Beel and McManus.

Finally there was the Grieg Sonata, a forerunner of the modern trend for freedom of expression and unconventionality of ideas. The well known rugged and rhythmic character of the Grieg work was given here a most impressive accentuation. Both artists showing splendid technical skill as well as excellent judgment in the more emotional phases of the work. The various contrasts and climaxes were brought out with effective plasticity, and the entire performance showed that the two artists had studied this work with the grasp of the born musician and the sincere exponent of classic art.

The second of these events will take place in the Italian Room of the St. Francis Hotel on Thursday evening, November 20th. The program on this occasion will include: Sonata for violin and piano in G major, op. 78 (J. Brahms), Sonata for violin and piano (W. A. Moz-

# SEATTLE SYMPHONY SEASON OPENED FRIDAY NOVEMBER 7

Seventy Instrumentalists With John Spargur a Conductor Begin Auspicious Season of Events  
—Beethoven's Seventh Symphony to Be First Feature of the Program—Walter  
Anthony to Give Lectures for Cornish School of Music—Mrs. Anthony  
Recovers From a Very Serious Spell of Sickness

By WALTER ANTHONY

Seattle, November 3rd.—I am not vain enough to flatter myself that anybody has noticed it, but the fact is, I haven't written a Seattle letter for more than a month. Perhaps the linotype man is curious, for I have always been fortunate in friendships with these arbiters of English, so, for his enlightenment I impart the information that illness has been the cause. The real head of the Anthony tribe has been desperately ill and for a month the doors that open only outward were unlatched for her. With the anxious hours quite passed, your correspondent is reacting gaily against a type-writer, convinced that God knew his business when he made human hearts; for no inspired "card of thanks" could be so eloquent as to express the obligation under which I am resting to Seattle friends that understood and tokened their helpfulness in the immaterial, futile things that only real affection suggests. Seattle may be north of Bakersfield, but it is west of the Rockies, where it is said that "east is east, and west is west," meaning, of course, that big, warm-heartedness is indigorous to soil tilted to the maturity of the sun's western rays. I do not rejoice alone that health is installing herself genially once more in the midst of our household. Friends may be new, but friendship is born old and vigorous and full of gentleness.

If this isn't a very musical letter, it is because it's too full of consonance and concord. My triads are all major, without suspensions.

On Friday night seventy instrumentalists, the Seattle Symphony Orchestra, John Spargur, conductor, begin our season of symphony concerts at Meany Hall, on the Campus of the University of Washington with every advance indication of a splendid audience. The advance sale of season tickets, Manager C. E. White tells me, is greater than it has ever been under the re-organized regime of the Seattle Symphony orchestra, and the list of guarantors is likewise larger in numbers and greater in subscription energy than ever before. The season is amply financed and public interest seems more commensurate than hitherto—of this, however, I cannot be judge, but merely the reporter of information. On hand, I should say that public interest in symphony

here is less than in San Francisco but more than one might expect, seeing the newness of Seattle. You know that fifty years ago Seattle was embryonically a village rebuking from seventy-three hills the wilderness. Beethoven's Seventh Symphony, which we are to hear Friday night, was fifty-five years old, while Seattle's music was provided by the more or less refined gentlemen of Tartar or Mongolian or Turanian origin who were making up tunes for Mr. Cadman to tinker at, when he got 'round to it. If anybody here then knew of the Flemish composer from Bonn it was someone, you may be sure, that remembered from some Norwegian home, a harpsichord and a book of three or four sonatas lying open on its quaint rack.

Our first program will present Beethoven's aforementioned Seventh Symphony, Tchaikowsky's Violin Concerto and Charpentier's "Scenes from Italy."

It may interest you to know that Miss Nellie Cornish, the energetic head of the Cornish School of Music, has "secured the services of Walter Anthony to deliver a series of lectures on the programs to be given during the season." Each "lecture" (on Wednesday night) is to concern itself with the program of the Friday night that follows and I have been industrially studying scores the while inspiration alights whenever I can recall how Alfred Hertz waved the silent notes into wondrous sound. No matter what happens Wednesday night to my audience, I am sure to have a good time, myself.

The personnel of our orchestra presents in the leading positions—strategic, I call them—the following:

First Violins:—Albany Ritchie, concert master, and Francis Armstrong, both competent, excellent artists. Second violins, Fred Heizer; Violas, E. Hellier Collins; Violoncellos, George Kirchner; Bases, O. Frederick; Flutes, Joseph DeLorenzo; Piccolo, Arthur Walker; Oboes, Eugene Devaux (also English horn); Clarinets, N. Oeconomacos; Bass Clarinet, A. G. Eames; Bassoons, Ferdinand Dugo; Horns, Charles Tryner; Trumpets, Albert Cleveland; Piston, Fred Finke; Trombones, Charles Morris; Tuba, E. W. Field, Tympani, Elwood Greer; Percussion, Victor Pollock; Harps, Zhai Clark and Eleanor Nordhof Beek; Librarian, J. W. Thomas.

A Grieg Berceuse revealed a delightful romantic spirit, while Liszt's eighth Rhapsodie brought out a virility and power that would have done justice to a muscular young man. It was quite puzzling to note that such force and vigorous attainment of climaxes could be brought forth by a charming girl of not exactly husky appearance. On the contrary Miss Frazer is quite slender. One of the decidedly interesting works played was a composition by Gertrude Ross, dedicated to Mr. Swayne, and entitled "Ride of the Cowboy," an unusually difficult bit of pianistic expression requiring flawless technique. Miss Ross also is a pupil of Mr. Swayne's as is Miss Elizabeth Simpson, the splendid pianist, lecturer and teacher, as well as many other prominent artists and pedagogues. Both Mr. Swayne and Miss Frazer are to be heartily congratulated upon the unquestionably fine showing made by the latter. She can not help making a mark in the musical world.

### MARION FRAZER, IDEALLY TRAINED PIANIST

Convincing Demonstration of Wager Swayne's Extra-ordinary Pedagogical Ability—Actual Results  
Finest Evidence of Teachers' Ability

By ALFRED METZGER

(Editorial Note.—The following article appeared on Page 46 of the Nineteenth Anniversary Edition of the Pacific Coast Musical Review. Through some inexplicable error the name of the young pianist was made to read "Ford" instead of Frazer, and we reprint the entire article in justice to Miss Frazer as well as to her teacher, Wager Swayne.)

The Pacific Coast Musical Review has published at various times eulogies of Wager Swayne's superior faculties as a piano pedagogue. One of the most interesting tributes in this direction, which we felt justified to publish, came from no less a source than Delma Heide, the distinguished Paris critic, representative of the New York Musical Courier. But at this time we can add our own mite to the mass of well merited recognition which Mr. Swayne's invaluable services in behalf of musical education have evoked at home and abroad.

Upon the invitation of Mr. Swayne we attended a private hearing of Marion Frazer, who was to appear at a musicale in Berkeley which we were unable to attend, and to put it mildly we were astounded at the artistry and intelligence this young pianist exhibited on this occasion. She played the Beethoven Pathetique Sonata in a manner that would do great credit to the most experienced and gifted musician, and here was a young girl in the Springtime of youth, without much experience in public work, actually giving us a Beethoven interpretation that left nothing to be desired in the way of depth of expression or musical understanding.

The Mendelssohn Rondo Capriccioso was not only played with astounding fluency of technic and limpidity of digital execution, but it was colored according to the utmost artistic principles as to crescendo, runs, diminuendi, and properly placed rhythmic accents. The Chopin group exhibited a natural poetic instinct and individualistic style which showed that Mr. Swayne is one of those rare pedagogues who do not permit the individuality of the embryo artist to be obscured by "methods" or similar mechanical educational devices. A delightful gem by Ravel brought out Miss Frazer's ability to obtain that mysterious blending of tone color effect necessitated by the ultra modern school of composition, thereby making these works more acceptable to conventional ears.

### CHAMBER MUSIC SOCIETY OF SAN FRANCISCO

Both Regular and Popular Series Entirely Sold Out—  
Numerous Engagements in Interior Cities—  
Brescia Quartet Feature at Next Event

The first of the popular series of chamber music to be given during this season by the Chamber Music Society of San Francisco was given at the Players' Club Theatre last Tuesday evening, November 11th, in the presence of an enthusiastic audience that practically occupied every available seat. Inasmuch as all reading matter must be in the hands of the printer not later than Tuesday afternoon at five o'clock, it is impossible to review this important event in this issue. We will, however, have a detailed report in next week's Musical Review.

Yesterday (Friday) evening, November 14th, the Chamber Music Society was scheduled to appear in Modesto, where it was to give a guaranteed concert in the High School Auditorium. Not less than one thousand tickets had already been disposed of in advance of the event, showing the great popularity being enjoyed by the Chamber Music Society in interior California cities. This is an excellent and refreshing state of musical things in California, and this craving for chamber music ought to have a most beneficial influence upon music in general.

The second regular concert of the San Francisco series of the Chamber Music Society will take place at the Players' Club Theatre on Tuesday evening, November 25th. The particular feature of the program will be a new quartet by Domenico Brescia, recording the impressions gained by this skilled musician upon a trans-Andean trip. It contains original folk dances and melodies of the Andes region and received honorable mention at the Pittsfield Chamber Music festival and contest of 1918. It was played in New York several times with great success and should be a special interest to San Franciscans inasmuch as Mr. Brescia is a resident of this city and one of our leading musicians.



## CA COLBERT ATTAINS UNIQUE POSITION

Success in Business is the Result of Courage and Perseverance as Well as Energy—Is Judicious in Selecting Her Artists

In Mrs. Jessica Colbert, San Francisco possesses a unique and courageous young woman, successfully engaged in a business unusual for a woman—here on the Pacific Coast at least. Mrs. Colbert is an impresaria. Even the ord, ending in its feminine, has a look a little unfamiliar.

It was only a few years ago that Mrs. Colbert looked over the business field with the idea of going into business for herself. She had been engaged in publicity work for an eastern extravaganza company, and she had at this time many excellent financial offers from lyceums, chataquas, and concert bureaus, but she had decided to make the plunge for herself. Her available capital consisted of courage, sincerity and personality, one of those happy, vigorous, eminently sane and all together charming personalities that cannot help but be an asset to their lucky possessors.

After considering the field, she decided to invest this capital of courage and personality in the business of being an impresaria. It was a field in San Francisco, almost in the entire West, virgin still to the foot of woman. Yet why this should be so is a mystery. Here is a work of managing, of looking after, artists; and have not all artists much of the eternal child in them, its helplessness when faced with the detailed business of reality, especially that most horrible of all realities, financial reality? Managing artists is, at its base, something of a translation of the maternal instinct, and maternal tact, into larger issues and a more socialized sphere. And in this woman, the age-old expert, should be successful.

But this young impresaria had more than the ability to manage; she had also the ability to choose. She knew good from bad, from the merely well-advertised, with a sort of instinctive knowledge that served as an artistic touch-stone. She set herself and her patrons a standard, and worked consistently, often against odds from the men competitors in the field, toward the maintaining of that standard. What the numerous impresarios made a business scramble of, this lone impresaria made an art of; for she made the impersonal end of quality and service to the community and to the artist her goal rather than the personal one of money and large profits. Her business in this way became what is so necessary a thing to woman, an expression of herself a rare thing indeed in a country where business is almost always an expression of the acquisitive instinct alone.

Mrs. Colbert is not only a handler of eastern talent, but a discoverer of "home talent," and California has been prolific enough in native talent to make discovering an exciting game. The dainty, little Japanese prima donna, Hana Shimozumi, who recently made so pronounced a New York success, was a Jessica Colbert discovery. She is now bringing out another young girl, a Russian dancer, Eugenia Buyko, who promises to make a name for herself. And a new dancer, arising from the soil of California, as it were, cannot but be an exciting possibility to the people of the State that gave the greatest of all modern dancers to the world, Isadora Duncan.

Mrs. Colbert's business "credo" is to give the California artist a chance when he or she is just as good as the eastern artist—although not so well advertised. She is utterly opposed to all advertising of the "wild-cat" variety. She believes that the reason San Francisco is getting a name for not patronizing unknown artists is not that the city of St. Francis is cold or indifferent to the young and budding in art, but that it has been fooled so often by a fanfare and heraldry of advance advertising, that it has acquired a natural caution. Although it may swell the box office receipts for a few times, it cannot but be disastrous in the long run, for managers to advertise young musicians in their green and salad days as Galli-Curci, Melbas, and Carusos. The people of San Francisco know the difference. Cultured San Franciscans spent almost as much time in European and eastern art centers as at home. They resent being fooled. On the other hand, they are willing to pay for what they want; for what is really first rate.

This is true, not only of San Francisco itself, but of the smaller California towns. It was Mrs. Colbert, who, at the very beginning of her career, discovered this artistic hunger in the small towns for the best; and it was she who, in territory overlooked by the men in the business, built up a large, eager, and discriminating clientele. Her first venture in the art and business of "impresaraing" was to buy none less than Alma Gluck, and send her to the hatter and egg metropolis of Petaluma. This was a courageous, an unheard of, but an entirely successful venture. And it illustrates the Jessica Colbert personality. It shows why this young impresaria is succeeding in a business that is far from being all roses, and why, while she remains true to herself and her business ideals, she cannot help continuing to succeed.

S. W. H.

## MAUD POWELL CONTINUES TO RECEIVE HOMAGE

Maud Powell, the eminent violin virtuosa, continues to deserve the admiration and esteem of the musical public. She is beyond a doubt the greatest woman violinist in the world and as regards her artistry she is the equal of the greatest male exponents of the art. She returned last Spring from her annual tour through the United States with a record of increasing patronage and popular acclaim that is unparalleled, even in the brilliant career of this illustrious artist. A season without Maud Powell is a season with something missing in one's musical enjoyment.

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## PLAYERS' CLUB IN FINE HAMLET PRODUCTION

The Players' Club of San Francisco commemorated the opening of its artistically finished theatre on Bush street, between Gough and Octavia streets, with a most skillful production of Shakespeare's Hamlet. The appreciation of the club members and their friends was so pronounced that the eight performances were practically sold out and every one who attended was enthusiastic in his or her praise regarding the enjoyment derived from the effective histrionic ability revealed by every one of the participants. The performances took place on October 22, 23, 24, 25, 29, 30, 31 and November 1. The writer attended the performance of Saturday, October 25th.

In the first place we wish to congratulate the Players' Club upon the excellent equipment of its neat and cozy theatre, which seats about 250 people. The theatre being remodeled from a church retains the excellent acoustic qualities of the edifice and also the seating arrangement in the form of pews. There exists a certain sombre and artistic mellowness in lighting and the stage equipment is up to date, the lighting effects being the most complete obtainable. Whoever built the pews forgot that there are people whose pedal extremities are not intended to stretch further than their natural length, and so people who are unable to elongate their limbs will find it rather difficult to rest in comfort for any great length of time. But, after all, the play's the thing.

The principal feature of the Hamlet performance was the fine histrionic art of William S. Rainey, whose Hamlet proved in every way a most delightful impersonation. What appealed to us most in Mr. Rainey's portrayal was his easy naturalness, his lack of forced deportment and ranting which so often characterizes the Shakespearean interpreter who wishes to make an impression. Mr. Rainey read the lines with assurance and proper emphasis and gave us in every way an excellent idea of Hamlet's human side. He did not, like so many other Shakespearean interpreters, give us a morbid idea of the character, but, while occasionally emphasizing the tragic phases of the story, transmitted an entirely realistic portrait of a young man who has set himself the task of avenging a grave wrong. Mr. Rainey was entitled to the hearty ovation he received from his audience.

Another excellent character impersonation was the Polonius of Benjamin A. Purrington. It was a most skillful bit of dramatic art, accentuating especially the occasional humorous turns of the lines bringing forth spasms of merriment at the right time. William Hanley gave a most convincing presentation of Laertes, which at times reached truly inspired moments, specially during the more tragic episodes of the role. Marie Louise Myers, in the role of Ophelia, deported herself gracefully and in the mad scene deserved hearty approval for not overdoing the part. Charming in personal appearance and concise in the reading of her lines she added to the ensemble of the performance. The music of the Players' Club Quartet was excellent. The complete cast of characters was as follows:

Claudius, King of Denmark, J. Boyd Oliver; Hamlet, William S. Rainey; Polonius, Lord Chamberlain, Benjamin A. Purrington; Laertes, son of Polonius, William Hanley; Horatio, friend of Hamlet, James K. Fisk; Rosencrantz, Paul Ritter, Guildenstern, Frederick Mitchell, Osric, Frederick Hirschler, Courtiers; A Priest, Carlos Walton; Marcellus, Dwight Lang, Bernardo, Frederick Mitchell, Officers; Francisco, a soldier, Byron Douglas, First Player, Carl Kroenke; Second Player, Robert Hutton; First Grave Digger, Carl Kroenke; Second Grave Digger, Byron Douglas; Ghost of Hamlet's Father, Sidney Schlesinger, Gertrude, Queen of Denmark, Emily Parent; Ophelia, daughter of Polonius, Marie Louise Myers; The Player Queen, Helene Prin.

## JACK EDWARD HILLMAN'S SUCCESS

Jack Edward Hillman has been teaching in Stockton during the last three seasons and has been so successful that he was asked to open a studio in Modesto. All his advanced pupils in his Stockton class are occupying prominent church positions. In the concert field Mr. Hillman may proudly refer to a series of exceptional triumphs, and from present indications it would seem as if he stood on the threshold of his busiest season. As a special number on this season's program Mr. Hillman has added the Prologue of I Pagliacci in costume.

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## Gossip About Musical People

**Giulio Minetti** announces the resumption of the rehearsals of the Minetti Orchestra at his studio in the Kohler & Chase Building, next Tuesday evening, November 18th. Anyone desirous of preparing himself for an orchestra musician's career has here an opportunity for invaluable experience and training. Several former members of the Minetti Orchestra are now members of the San Francisco Symphony Orchestra, among them being a cornetist, double bass, viola, violin, and oboe, the latter being an extra player. It will be remembered that Alfred Hertz, in an interview published in the Nineteenth Anniversary Edition of the Pacific Coast Musical Review, spoke of the necessity of orchestral schools as preparatory for symphony experience. Membership in an orchestra such as Mr. Minetti's will at least in part fulfill the conditions necessary for orchestral preparation prior to professional activity.

**Alice Kellar Fox**, secretary of the San Francisco Music Teachers' Association, announces that the next meeting of the Association will take place on Friday evening, November 21st, at the residence of Mr. and Mrs. H. B. Pasmore, 1470 Washington street. The State President, Mme. Sofia Neustadt, will address the meeting on "Ideals of the M. T. A." Carolyn Alden Alchin will tell about her system of Harmony. A musical program will be rendered by the following artists: Mrs. William Henry Banks, pianist, Leda Carnahan, soprano, Mrs. E. E. Young, accompanist, Sigmund Beel, violinist, and George Stewart McManus, pianist.

**Mme. Rose Relda Cailleau** gave one of her delightful studio recitals, at her residence, 3107 Washington street, on Saturday afternoon, November 1st, when the following program was rendered in a manner to reflect credit upon teacher and pupils alike: (a) Il Pescatore Canto (Tosti), (b) At Parting (Rogers), Miss Helen Mauser; (a) The Year's At the Spring (Beach), (b) Love's In My Heart (Woodman), Mrs. Struven; (a) The Violet (Mozart), (b) On Wings of Music (Mendelssohn), Miss Blanche Kollman; (a) I am Thy Harp (Woodman), (b) Because (D'Hardelot), Mrs. Caroline Grabam; (a) Vale (Russell), (b) Si mes vers (Hahn), Miss Ruth Pollok; (a) Dawn (Curran), (b) The Open Road (Ross), Mrs. J. Golden; (a) Voi che sapete (Mozart), (b) The Look (Rosalie Hausman), Miss Madeline O'Brien; (a) Aria from Mignon (Thomas), (b) On The Waters of Mine-tonka (Lieurance), Miss Rose Isaacs. Mrs. Mabelle Hughes Baalman accompanied all the numbers in a manner that revealed her as a consummate artist.

**Otto Rauhut**, the well known violin teacher, presented a number of his pupils at Sorsos Club Hall on Friday evening, November 7th, before a crowded house. Every one of the participants was heartily received, and a detailed account of the event will appear in this paper next week.

**Warren D. Allen**, University Organist of Stanford University, will show the development of the Toccato at Stanford Memorial Church tomorrow (Sunday) November 16th, when the following program will be presented: Toccata del terzo tuono (Merulo), Toccata in C minor (Pachelbel), Toccata per l'elevezione (Prescobaldi), Toccata in C major (Bach), Toccata in B minor (Barie). The same program was played with striking success at the same place last Thursday, November 13th.

**Allan Bier**, the well known and successful pianist and teacher, has been engaged as music critic of the San Francisco Bulletin, succeeding Willard Huntington Wright who was obliged to abandon his duties on account of ill health. In Mr. Bier the Bulletin gains a most intelligent and sincere contributor, whose writings should be read with interest by all music lovers.

**Miss Henriette Roumigiére** and Mrs. Idelle Rutten-cutter, pianists, and pupils of Joseph George Jacobson, assisted by Florence Drake Le Roy, soprano, will give the Half Hour of Music at the Greek Theatre of the University of California tomorrow (Sunday) afternoon, November 16th. Mr. Jacobson will play the second piano parts. The complete program will be as follows: Piano Solo—The Caravan (Jacobson), two pianos—Concerto, F minor (Weber), Miss Henriette Roumigiére; Songs—Passing Out of the Shadow (Jacobson), Dreams (Jacobson), I Love (Jacobson), Mrs. Florence Drake Le Roy; Piano Solo—Romance in A flat (Jacobson), two pianos—Hungarian Fantasy (Liszt), Mrs. Idelle Rutten-cutter.

**Winifred Byrd**, the brilliant and charming young American pianist, will appear with Clarence Whitehill at the Civic Auditorium on Friday evening, November 28th, in conjunction with the Knights of Columbus concert. She is an excellent artist and will no doubt be received most cordially. Clarence Whitehill, assisted by Miss Byrd, will also give a concert on December 1st.

**Mr. and Mrs. Edmund Lichtenstein**, the latter better known to the musical world as Elsa Ruegger, the distinguished 'cellist, are in Brussels on a visit to relatives. In a note to the Pacific Coast Musical Review Mr. Lichtenstein informs us that both artists expect to be in San Francisco some time in February.

**E. B. Lada**, formerly leader of the Alcazar Theatre Orchestra and a member of the San Francisco Symphony Orchestra, and one of the most reliable and able violinists of the city, is now in Los Angeles where he has become a member of the Los Angeles Symphony Orchestra under Adolf Tandler. In Mr. Lada the Los Angeles Symphony surely has a most efficient musician. During his absence of Rudy Seiger in the East, Mr. Lada conducted the Fairmont Hotel Orchestra and his programs were thoroughly enjoyed, proving that he is an executive artist of more than ordinary ability.

**Herbert I. Bennett**, formerly managing editor of the Pacific Coast Musical Review, and during the last year and one half associated with War Camp Community Service in Los Angeles, Sacramento and Oakland, accompanied by Mrs. Bennett, left yesterday (Friday) on an extended Eastern business trip. Mr. Bennett is as yet not prepared to make any definite announcements, as he is considering various propositions on the Atlantic Coast. However, the Pacific Coast Musical Review sincerely trusts that Mr. Bennett will sooner or later return to San Francisco to again become a vital factor in our musical life.

**Hother Wismer**, the popular and successful violinist, scored another triumph at the Exposition Auditorium last Sunday evening, when he drew a large number of his admirers and friends, swelling the ordinary Sunday evening attendance to a considerable degree. According to authoritative estimates, about three thousand people were present and they showed by their frequent outbursts of applause that they thoroughly enjoyed the prominent musician's skill and artistry.

**Mrs. A. S. Adler**, soprano, pupil of Miss Helen Colburn Heath, sang at Druids Hall Memorial exercises on Sunday afternoon, November 2d. Her singing proved an unusually pronounced success and she received numerous hearty commendations for her splendid voice and excellent training.

**Charles Robinson**, baritone, well known here as a church singer of superior faculties, is now singing in the Church of the Divine Maternity in New York. Mr. Robinson has made a most gratifying impression in the East, is singing Requiem Masses for two Catholic churches and making records for two talking machine companies, in addition to his other work already mentioned.

### THIRD HERTZ "POP" CONCERT

Alfred Hertz announces another glorious program of light masterpieces for the third "pop" concert of the season, to be played by the complete San Francisco Symphony Orchestra of eighty musicians, on Sunday afternoon, November 16, at the Curran Theatre. Advance interest indicates that a capacity audience will be in evidence, as it has been for the previous events of the "pop" series.

Most important of the numbers to be played is Schubert's Eighth Symphony, generally termed the "Unfinished" Symphony, one of the greatest masterpieces ever written.

Louis Persinger's violinistic art will be heard in the obligato part of the familiar Meditation from Massenet's Thais, and in Saint-Saens' Danse Macabre, that wonderful waltz measure set off with grotesque but ingenious instrumentation. Both of these numbers have proven exceedingly popular at previous Hertz "pop" concerts.

There should be interest in Fritz Kreisler's "Love's Joy," originally written for violin with piano accompaniment, and well known through many renditions by Kreisler himself. This will be its first presentation locally in orchestral form.

Tschaikowsky's Italian Caprice, a most effective arrangement of Italian folk tunes; Chabrier's Espana, a fascinating combination of Spanish dances, and that perennial favorite, Nicola's overture to The Merry Wives of Windsor, will be the remaining items.

Concert-master Louis Persinger and Assistant Concert-master Artur Argiewicz will be the soloists at the fourth pair of regular symphonies scheduled for Friday and Sunday afternoons, November 21 and 23, in the Curran.

Messrs. Persinger and Argiewicz will play Bach's beautiful Double Concerto for Two Violins with the orchestra, its first presentation by the Hertz organization.

The symphony will be Tschaikowsky's Fourth, considered the great Russian composer's best by many admirers. Schumann's Overture to Genoveva, steeped with the romanticism which characterizes this master's works, is to be the remaining offering.

Tickets are to be obtained at the symphony box office in Sherman, Clay & Co.'s store.

### TINA LERNER PIANO RECITALS

The first of the series of six Historical Piano Recitals will be given by Tina Lerner at the Players' Club Theatre on Tuesday evening, December 2d. The program has been specially selected to serve as an illustration of the progress of piano literature from its earliest periods up to the present day. There is no finer opportunity to become acquainted with the standard pianistic works and we know of no artist better fitted to give a more comprehensive idea of the finest qualities of piano playing. Any one who deliberately foregoes the pleasure of familiarizing himself with the best piano music under such auspicious circumstances surely does not look upon music with that sincerity and enthusiasm which should mark his education. No piano student can really be interested in the art unless he feels and knows that such a series of piano recitals by Tina Lerner really represents a most important epoch in our musical season and is an educational opportunity that can not be neglected. It is well enough to take piano lessons, but no one will ever be an artist without hearing other artists interpret the masterpieces of piano literature.

### THE DUNCAN DANCERS

The six Duncan Dancers who have so effectively developed and revealed to our present day the beauties of the dance, are: Theresa, Madonna-like and bringing vague dreams of times long ago; Anna, with the soft shadowy moods of reverie; Irma, with a vital pulse of feeling of life, of romance; Lisa, meadow-sweet in her joyous youth, delighting the eye like a sky wild flower; Erica, a creature of tender sunlight, whose smile is a golden gift, and Margot, with the vision of a poet in the clear serene eyes which seem to mirror beauties beyond the dimming border of today. George Copeland appears jointly on all programs with these Duncan Dancers, and his numbers are but added beauties to programs replete with interest.

Copeland and the six girls will soon be in San Francisco, where they will present the entirely different programs at the Columbia theatre on the Sunday afternoons of November 30th, and December 7th, under Selby C. Oppenheimer's management. A program will be given in the Auditorium Opera House in Oakland on Monday night, December 1st. Tickets can be secured now for these illustrated piano recitals.



LOUIS PERSINGER

Concert Master of the San Francisco Symphony Orchestra, who will be soloist at the Fourth Pair of Symphonies at the Curran Theatre next Friday Afternoon, together with Artur Argiewicz.

For Friday, November 28th, the Chamber Music Society has been engaged to appear before the Saturday Club of Sacramento, on which occasion Kajetan Attil, the distinguished harp virtuoso, will be the associate artist and soloist. It is gratifying to add that both regular and popular series have been sold out for the season.

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### JULIA JACK TO TAKE UP CONCERT WORK

Singer of Great Promise, and Excellent Training Backed by a Strikingly Handsome Personality to Enter Artistic Arena

Julia Jack, an unusually gifted singer, who does not only possess a most admirable mezzo soprano voice, but whose striking personal appearance adds to her numerous artistic faculties, has decided to abandon the restrictions imposed upon her by purely private activities and dedicate herself to public concert work during the season. The reason that Mrs. Jack has not heretofore made a stronger bid for public attention, is not due to the fact that she had no opportunities for public appearances, but merely that she had not made up her mind whether or not to adopt the concert for professional purposes. She has now definitely made up her mind to utilize her many artistic advantages in the cause of public artistic expression.

Mrs. Jack has long been regarded in the San Joaquin valley as a singer of great promise and one who would justify every effort put forth in her behalf. Her training, which was received in the Cincinnati Conservatory of Music, at Memphis, Tenn., and in Paris, with Jordan of the Paris Opera, has been of the very best. She is a delight to her audience. As already stated her personality is most charming. She possesses a gracious manner and a luscious mezzo soprano voice which will shortly become widely known.

Mrs. Jack's experience has been quite extensive and varied. She was the winner of the vocal prize for the Western District offered by the Federation of Music Clubs at the contest held in Los Angeles a couple of years ago. She has done extensive Chataqua work in the South, has appeared in numerous recitals in this State. She has just returned from eight months' with the Y. M. C. A. overseas. Her most notable appearance was at the official Memorial Day exercises in Paris, where many of the French and American officers were present. She has been ordered to sing for General Pershing on numerous occasions. She is a California artist who should receive instant recognition.

### INSTITUTE OF MUSIC FACULTY RECITAL

The Second Faculty Recital of the Institute of Music took place on Friday evening, October 24th, in Sorois Hall before an audience which was materially larger than the first one. The artistic significance of these concerts seems to have found an immediate recognition which argues for the firm establishment of the Institute itself. The program presented on this occasion was as follows: Eugen D'Albert—Allemande, Gavotte and Musette, Richard Strauss—Reverie, Rachmaninoff—Polchenelle; Jean Baptiste Lully—Sombre Woods, J. S. Bach—Aria, Bring Back My Gracious Master, Tschaiakowsky—Pilgrim's Song; Brahms—Rhapsody in G Minor, Edward MacDowell—Etude in D major, Wagner—Brassin—Magic Fire; George Edwards—A Dream of Wild Bees." (first time in San Francisco).

Mr. Van Dyke's appearance carried with it more than the usual interest, since it was also his debut to San Francisco. He is a profound pianist, and his readings are marked with sincerity and enthusiasm. He has ample technic to cope with anything in the literature for his instrument and he has the necessary pianistic originality to clothe a familiar composition with a new garment. Withall, he is sincere in spite of this; one never feels that he is ruled by eccentricity or prompted by a vain desire for mere effect. He was at his best, perhaps in the Brahms Rhapsody.

Mr. Nash has recently returned from France where he was in charge of the theatrical productions of the Seventy-ninth Division of the A. E. F. This was his first appearance since his return. His voice has not lost any of its richness. In its deeper register it is particularly vibrant, and the "Sombre Woods" of Lully served to display this quality most admirably.

"A Dream of Wild Bees," a symphonic poem set to the words by Olive Schreiner, was given its first presentation in San Francisco. This style of composition, which is a direct outgrowth of melodramatic art as employed by the German opera writers, has found favor among certain modern composers who seem to feel the need of the spoken thought to sustain their musical ideas. Denuded of its dramatic surroundings and the synchronization that obtains in the ordinary recitative, it seems questionable whether this medium offers the possibilities for really great artistic heights. The spoken word is disappointing in its connection with music. Psychologically, the sustained voice seems to be a necessity.

Mr. Edwards has had a most difficult problem, both technically and aesthetically. He has evolved a solution that is, certainly, better than we have ever heard it done before. He paints, as it were, with a flat brush,

heavily loaded with delicate pigment, and creates, at moments, effects that are startlingly dramatic. Mr. Nash's task of modulating the voice without permitting the pitch to become confused by the music, was not an easy one. His enunciation was delightful.

The Third Faculty Recital of the Institute of Music will take place in Sorois Hall on November 28th.

### PACIFIC MUSIC SOCIETY GIVES FINE PROGRAM

Elias Hecht, Flutist, Mme. Leda Carnahan, Soprano, Beatrice Meltzer, Pianist, and Peter Brescia, Violinist, are the Principal Artists

By ABBIE GERRISH-JONES

A program of unusual excellence was the offering of the Pacific Musical Society on the evening of Thursday, October 23rd, when in addition to other well known artists, Mme. Leda Carnahan made her debut before a San Francisco audience. Well known in Eastern cities and a pupil of the immortal Lehmann, Mme. Carnahan made a distinct impression on a discriminating aggregation of musicians who are known for their discernment and critical taste in all matters pertaining to the craft, and that Madame Carnahan was received with enthusiasm goes far toward establishing her status in San Francisco as an artist. Though there was a diversity of opinion expressed among professionals concerning the singer's method which showed a decided use of registers, there could be but one opinion as to her quality as an artist par excellence and her numbers were given with a verve and graphic portrayal of text that were delightful. The voice, a mezzo soprano of fine range and quality, showed wonderful power in "The Grey Wolf," where much dramatic expression is demanded by the character of the song. The Aria from "Zaza" was given with convincing characterization and was warmly applauded. Mrs. E. E. Young accompanied Mme. Carnahan in all but one of her numbers and was, as always, delightfully sympathetic. Fred Maurer accompanied the singer's last song, which was from Mr. Maurer's own pen and I think he could hardly have felt less than gratified with the interpretation given to his lovely song. Beatrice Meltzer, a young pianist, new to most of the audience, made a good impression in her group of Sketches from Finland, with a concluding number of greater difficulty in the Scherzo (Griffes) which showed an expert dexterity of technique and was played without notes, as indeed were all of the young pianists' group.

Another young performer was Peter Brescia, violinist, son of the well known vocal pedagogue of that name, who acquitted himself with much credit in a group of three numbers, two of which, the Andantino and Reverie, were by Florence Woelcke, a member of the Society, who was called upon to stand and receive the applause of appreciation given her dainty compositions, which were given a charming presentation by the talented young violinist. Mr. Brescia's numbers were accompanied by Mrs. Peter Morck at the piano.

It is always a treat to hear Elias Hecht in solo numbers, though he confesses to a personal enjoyment of the ensemble with his celebrated Chamber Music Society, and his appearance on this program met with a flattering reception. His first number was a Fantasia of modern conception but very quaint conceit, which gave him plenty of scope for the display of his instrument. In the second group, Mr. Hecht substituted for the first number, which was to have been "Uncle Remus" (MacDowell-Muckle), a "Bagatelle" which was dedicated to Mr. Hecht by the composer.

The second number of this group was also from the pen of Florence Woelcke, a "Chanson Exotique" which showed a gift of melody which is a delight to behold and hear in these days of ultra-modernistic trend and the composer writes with grace and facility which shows a gifted pen. May Muckle's "Light Wind," a delightful composition, was given a delightful presentation, but it seems to one having heard the composition played by the composer on the instrument for which it was primarily written, that the cello shows forth its character and is better adapted to the breezy little tone picture than the birdlike notes of the flute. Mr. Hecht was accompanied by Ruth Muzzy Conniston at the piano.

Mrs. McGaw, the efficient president of the Pacific Musical Society, made some important announcements prelude the program, one of which was the organization as an established fact of a choral with orchestra, the two being complementary of each other and intended to work together for the presenting of big choruses and ensemble works of established worth, by eminent composers. To this end Mrs. McGaw stated that the Society had secured the services of Mr. Arthur Claassen who had established and directed some of the foremost choral societies in the East, and Mr. Claassen being introduced, gave a very interesting talk

on his work and its progress, also what he intended to do with this choral and orchestra, stating that he expected to make of it one of the biggest musical aggregations in the country, and one which would place the Pacific Musical Society in the foremost ranks, the equal of any in the United States. Mr. Claassen added that he had come to California to stay and had bought a home in Westwood Park as an earnest of that intention. The very interesting program follows: Pantomime (George Hue), Elias Hecht, Flutist of Chamber Music Society of San Francisco, Ruth Muzzy Conniston at the piano; Le Tasse (Leonora) (Godard), Chanson Norvegienne (Foudrain), Le Papillon blanc (d'Am-brosio), Mme. Leda Carnahan, Mrs. Edward E. Young at the piano; Sketches from Finland (Selim Palmgren); Scherzo (Griffes), Beatrice Meltzer; Aria from Zaza (Leoncavallo), Mme. Leda Carnahan, Mrs. Edward E. Young at the piano; Uncle Remus (MacDowell-Muckle), Chanson Exotique (Florence Woelcke), Light Wind (May Muckle), Elias Hecht, Ruth Muzzy Conniston at the piano; Andantino, Reverie (Florence Woelcke), Cavatina (Raffi), Peter Brescia, violin, Mrs. Peter Morck at the piano; The Grey Wolf (Burleigh), Rest (Daisy Wood Hildreth), Her Coming (Fred Maurer), Mme. Leda Carnahan, composer, at the piano.

### ALCOCK-MURPHY CONCERT ARTISTIC SUCCESS

Opening Event of Selby C. Oppenheimer Season Introduces Two Excellent Vocal Artists Who Give Extensive Program of Representative Works

By ALFRED METZGER

Merle Alcock, contralto, and Lambert Murphy, tenor, who opened the Selby C. Oppenheimer season at the Columbia Theatre on Sunday afternoon, October 26th, deserved a larger house than assembled on this occasion. But as long as artists, whose reputation is not known to the musical public of this city, fail to realize the necessity of introducing themselves here long prior to their intended visits thus giving our public an opportunity to know them without bunting up information about them, such artists will continue to be disappointed upon their first visit here.

Those of our music lovers who did not hear these excellent artists, have reason to feel that they have missed an opportunity to hear a decidedly enjoyable concert. Merle Alcock is the possessor of a smooth, excellently placed and judiciously used voice of fine range and flexible timbre. It is, however, far more in the nature of a mezzo soprano than a contralto and therefore somewhat lacking in depth when used in songs demanding the lusciousness of a contralto voice. Miss Alcock sings intelligently and surely artistically and barring an occasional lack of depth, resulting from lack of temperamental inspiration, she is an artist well deserving of universal admiration.

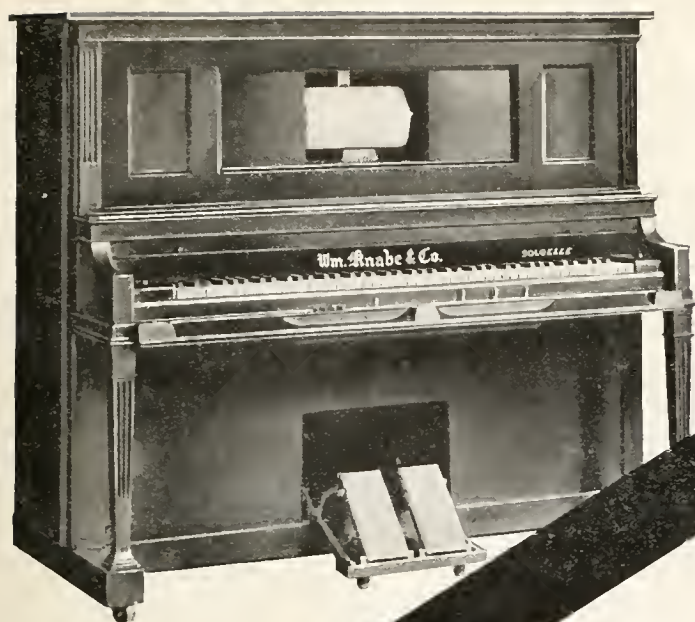
Lambert Murphy displayed more than ordinary skill as a tenor of unusual artistic resources. His voice is excellently placed, possesses a smooth and mellow quality, ranges high as well as low and is used with great skill, occasionally attaining genuine dramatic proportions not frequently noted in lyric tenors. Mr. Murphy is surely a high class artist and one whom one does not tire to listen to. His first group of songs was interpreted with genuine artistic taste and occasional depth of sentiment. His group of English songs seemed rather sentimental and did not contain that element of shading and coloring prevalent in the Gretcheninoff, Rachmaninoff, Lalo and Massenet numbers.

Truly excellent features of the program were the duets wherein the two voices blended to perfection. Both artists did not only sing with taste and judgment, their enunciation, too, was most delightful and their sincerity and conscientiousness prevalent throughout the course of the program. Charles Albert Baker proved himself an accompanist of the highest rank.

### M. WITMARK & SONS ARTISTS' DEPARTMENT

San Francisco artists will be pleased to know that Witmark & Sons, the famous publishers of New York, have opened an excellent artists' department in this city at Room 901, Kohler & Chase Building. This department is designed to distribute some of the professional copies of the splendid Witmark publications and soloists seeking new and excellent material for their programs during the coming season will find a visit to the Witmark Artists Department a most profitable enjoyment. The office is in charge of a charming young lady who is most courteous and accomodating and who will be found to extend courtesies in the name of the Witmark firm. This year the Witmark house is bringing out particularly fine songs and quite a number of our artists may find just what they are seeking by visiting this Art Department in the Kohler & Chase Building.





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## HOWELL AWAKENS LOS ANGELES

(Continued from Page 1, Column 2)

raw material. This applied to more than two thirds of the orchestra.

Now, in three weeks Walter Henry Rothwell takes this body of symphonic recruits and makes them play like one man. The attacks are precise and spontaneous, the climaxes are built up with gradual attainment of power, the entire body of ninety musicians follow the baton of their leader, and the themes are brought out with plastic prominence from each group of instruments. These facts alone prove that Henry Walter Rothwell is a proficient conductor who understands his craft and who must be respected.

There are, of course, things that even Mr. Rothwell, nor any other symphony conductor, can't do. He can not train an orchestra of this kind in three or four weeks so that it responds in every possible shade of tone color to the will of its master. Like it is impossible to teach a pupil refined phrasing and artistic finesse in three weeks, so is it impossible to perfect a symphony orchestra in a short space of time. But we are willing to wager something handsome that the people of Los Angeles will note additional beauties of expression in their symphony orchestra with each successive concert and in time they will have one of the greatest orchestras in the country, for they have the nucleus and the conductor to make it so.

The program opened with Beethoven's beautiful Fifth Symphony. It was given an exemplary reading by Mr. Rothwell. He retained that classic atmosphere which demands deliberation and adequate accentuation. The intonation was excellent and the musicians responded splendidly to the authoritative baton of the leader. It was easy to follow the various ideas of the composer as they made their appearance in the various sections of the orchestra, and as they were handed over from one instrumental group to another and also as their theoretical and harmonic treatment developed step by step. Mr. Rothwell gives Beethoven a dignified and traditional reading, and yet he does not hesitate to occasionally accentuate a brighter spot or a more joyful phase of the work.

The seriousness of this musician is apparent throughout the concert. He gives evidence that his entire being is submerged in his work. He is deadly serious from beginning to end. He does not resort to cheap mannerisms, nor does he play to the audience. He is thoroughly rapt up in the interpretation of the program and even his bow is serious and dignified. Mr. Rothwell belongs to the conductors who are not demonstrative. Occasionally a little dynamic and abrupt deviation from the otherwise uniform tranquility of his conducting shows us that he wishes to be sure that the orchestra does not fail to accentuate a particular phrase a certain way. However, at no time does Mr. Rothwell permit his audience to forget the orchestra by giving it an excuse to concentrate upon himself. Herein he also shows the natural instinct of the real conductor. His conducting of the Beethoven Symphony was in every way a masterly accomplishment and, under the circumstances of having a new orchestra, a feat of surpassing skill.

The second part of the program consisted of Tchaikowsky's Capriccio Italien op. 45, and as final number Berlioz's Rakoczy March from the Damnation of Faust. Both these works are of a rather noisy character, although the Tchaikowsky has its moments of lyricism. But in these works, too, Mr. Rothwell proved how well he dominated his orchestra of ninety men. They played with precision and uniformity of accentuation. The arrangement of the stage, necessitating an extension of the platform into the auditorium, brings the orchestra too close to the auditors, and necessarily causes an exaggeration of fortissimo passages as well as piano and pianissimo phrases. We are certain that sooner or later these unavoidable conditions will be remedied.

The soloist of the occasion was Clarence Whitehill, then whom there is no finer artist before the American musical public today. Mr. Whitehill need not hide himself behind the cloak of his American birth. He is recognized throughout the world as an artist of superior faculties. He can be mentioned in one breath with the foremost artists of the day. His voice is round, ringing and excellently used. His intonation is clear and concise. His enunciation is such as to make his words understood by everyone within the sound of his vibrant voice. His phrasing is intelligent and authoritative. His vigor is inspiring and thrilling.

For these reasons we are surprised that he could not find any finer specimens of vocal art than the Credo from Verdi's Otello, which belongs specially on the operatic stage, and the Aria from La Jolie Fille de Perth by Bizet, which, to say the least, is not one of the most inspiring of concert numbers. In conjunction with a Beethoven symphony surely a finer specimen of vocal expression would have been justifiable. We can hardly believe that Mr. Whitehill is afraid to sing a composition by one of our famous masters who may have been born somewhere around Germany a century or two ago. Of course, he need not sing in the German language. The fact that Mr. Whitehill's art was enjoyable, even though the selections might not have been altogether to one's taste, proves how great a singer he really is.

In conclusion we wish to congratulate the Los Angeles public upon its readiness to respond to the artistic atmosphere of the Philharmonic Orchestra under Rothwell's gifted leadership. We knew that the people of Southern California were just as musical as those of any other city. Why shouldn't they be? But they never had the opportunity to show their appreciation of symphony concerts. They are now crowding the houses at Trinity Auditorium and they will continue to do so in ever increasing numbers. The appreciation of the best in music is a condition in human nature that no one will ever destroy. Jealousy, envy, bitterness of mind, personal antagonism and all the little human weaknesses that make life less desirous to enjoy than it would without these deformations of human nature, can not change this inexorable truth. The survival of the fittest has ever been



The Famous Isadora Duncan Dancers, Who Will Give Fine Programs at the Columbia Theatre on Sunday Afternoons, November 30 to December 7, and at the Auditorium, Oakland, Monday Night, Dec. 1, in Conjunction With George Copeland, Pianist

and will ever be a principle of human endeavor, and we say with the utmost conviction, and with the knowledge bred by years of experience, that the Philharmonic Orchestra of Los Angeles is here to stay. The people of Los Angeles will continue to support it. They will continue to resent unjust opposition and they will help to make it famous throughout the land. Hearty congratulations to W. A. Clark, Jr., Walter Henry Rothwell, L. E. Behymer and last but not least, the people of Los Angeles!

## ALFRED HERTZ REVEALS POETRY

(Continued from Page 1, Column 4)

grow in power and complexity. The entire composition is kept within such a limpid cycle of theoretical development and breathes such an effervescent air of joy and contentment that one would hardly associate it with the latter part of Beethoven's career which was so frequently freighted with the master's tragic loss of hearing, and natural decline. Here again the San Francisco Symphony Orchestra demonstrated its truly wonderful artistic progress. It was able to accentuate the tenderness and grace of this work in a manner that at times made it surprising to note the existence of eighty musicians. The further this season progresses the more does it become evident that Alfred Hertz is one of the most versatile symphony conductors we have had the pleasure to listen to. Whether a composition requires vigor and force, or whether it needs poetic shading and refined phrasing it has an equally fine opportunity to be heard to its best advantage under the expert direction of this truly great conductor.

## ANOTHER GREAT ORPHEUM SHOW

Another great new show of surpassing merit and variety is announced for next week at the Orpheum.

"The Man Hunt," a somnambulist comedy by Harlan Thompson, will be presented by Isolde Illia, a sterling actress and a competent cast. Miss Illia plays a young lady who walks in her sleep and her nocturnal wanderings are responsible for amusing complications. The Production is under the direction of William B. Friedlander.

Eva Shirley, assisted by Fid Gordon's versatile musical boys, and Al Roth, Jazz Dancer, will appear in a musical skit entitled "Songs of the Moment." The numbers in it range from rag time to grand opera. Miss Shirley is the youngest prima donna in vaudeville and the possessor of a beautiful voice of wide range and perfect culture.

Miss Venita Gould may be briefly summed up as a host in herself for she cleverly mimics and impersonates a great array of theatrical stars. Among those she imitates are Leonore Ulric, Mary Nash, Grace La Rue, Alla Nazimova, Eva Taogay, George Coban, Julian Eltinge, Jack Norworth, Harry Lauder, Al Jolson and Bert Williams.

Ralph Kitner and Jim Reany, a clever team of funmakers, will appear in a marit-time gabfest with a little music called "An Ocean Episode."

Arthur West, a clever comedian, who recently returned from France, where he was engaged in entertaining Our Boys, for which he received the written thanks of Marshal Foch and General Bliss, will, with the assistance of Lucille Smith, present a comedietta entitled "What the

and dollar a week" methods of existence until swept under a flood of financial obligations. Two young married sisters, whose husbands are struggling clerks, are tossed in the domestic whirlpool. Pretty much the whole gamut of every day emotion is sounded in this story. The cast comprises Belle Bennett, Jean Oliver, Walter P. Richardson and Rafael Brunetto, as the installment plan lovers; May Nannery as the eccentric mother of the girls; Thomas Chatterton as the Lothario stock broker; Emily Pinter as an easiest way pathfinder; Al Cunningham as a detective. The lingo is that of modern Manhattan. This premier will be watched with keen interest by local playgoers and Eastern reviewers and producers, for its success opens up a rich field of stage possibilities.

## MUNICIPAL ORGAN RECITAL

At Edwin H. Lemare's organ recital Sunday evening in the Exposition Auditorium the vocal soloist will be Miss Emilie Lancel, who has won a high reputation among San Francisco singers. Lemare will play Bach's "Great A Minor Fugue," which was postponed from the previous recital, and two of his own shorter compositions, "Morning Day" and "Chanson d'Ete." The Good Friday music from "Parsifal" also will be given by him on the city's great organ, and his closing number will be the overture of Mozart's "Magic Flute."

Miss Lancel, who has a delightful mezzo-soprano voice, warm and colorful, is on the program for the following group of songs, with Walter Frank Wenzel as piano accompanist: L'Ultima Canzone (Tosti), A Dream (Bartlett), The Year's at the Spring (Mrs. Bach), Under the Blue Sky of Spain (Semet), Recitative and Habanera from Carmen (Bizet).

## ARRILLAGA MUSICAL COLLEGE

A program of much interest is offered by Raymond White, pianist, and Hazel Johnson, soprano. The concert will be given Wednesday evening, November 19th, in the recital hall of the Arrillaga Musical College, 2315 Jackson street.

This concert will mark the first appearance of Raymond White since his work with Leopold Godowsky, whose endorsement of the brilliant young pianist's work is most flattering. Mr. White will offer two novelties in John Alden Carpenter's Polonaise Americaine and the Little Indian.

Miss Hazel Johnson is a delightful singer who does full credit to her able instructor, Fernando Michelena. The charming group of songs she offers will show the lyric quality of her voice to its best advantage.

## GOOD FUN AT THE CURRAN

"She Walked in Her Sleep" is proving a real merry-maker at the Curran Theatre, where the uproariously funny entertainment begins its last week on November 16. Miss Norton and Paul Nicholson, who are well known here, are the chief funmakers.

The playwright, Mark Swan, has woven his ludicrous plot around a bunch of explosives, a woman's hat, and a girl who walks in her sleep, and he has gone his work well.

A beautiful young woman somnambulizing in a smart New York hotel, clad only in boudoir negligee, is the occasion for fearsome complications, but when she steps into the apartments of newly-wedded couples, while the wives in the case are away, the situations become wildly exciting. Yet the result is only clean fun, with frantic husbands trying to explain the unusual circumstances to jealous spouses.

Miss Norton and Paul Nicholson, who head the cast, are seen at their funniest in "She Walked in Her Sleep." Miss Norton is one of the cleverest comedienne on the stage and she is thoroughly funny as Mamie Cassidy, the maid. Nicholson carries the difficult part of the henpecked husband with consummate ease and is always effective, while the supporting company is thoroughly excellent.

The only Sir Harry Lauder comes on November 24.

## CORRECTION

In the review of the first concert given by the Philharmonic Orchestra of Los Angeles (November 2, page 4, column 3), a misstatement occurred.

Please read: The first and second violins consist of eight and seven desks, instead of "five desks each."

## ALCAZAR

In the first stage production of "A Dollar Down," next Sunday afternoon the Alcazar takes a decisive step toward San Francisco's development as a dramatic producing center. This comedy-drama will soon reach the New York stage, but local playgoers, who are really cosmopolitan, will be the first to pass judgment upon it and their impartial verdict will be especially significant. John H. Blackwood, whose play is original and not an adaptation, is an expert story and scenario writer, all round newspaper man and experienced theatrical manager, who has heralded famous stars. He knows life in the raw. "A Dollar Down" is an emotional exposition of a vital dramatic problem in this era of high prices and a tendency to live beyond one's income. There are humorous and eloquently dramatic angles to this story of young workers who resort to the "dollar down



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Meditation, "Thais" Massenet  
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## SOUSA'S FASCINATING PROGRAMS

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print the complete program.

Mary Baker, the splendid coloratura soprano, and  
Florence Hardeman, internationally famed violiniste,  
will appear at all concerts, and Friday's special soloist  
will be Frank Simon, the cornetist. Friday night's pro-  
gram is as follows: Overture, Mignon (Thomas); Cornet  
solo, Willow Echoes (new) (Simon), Frank Simon;  
Suite, Impressions at the Movies (Sousa); Vocal Solo,  
aria, Moonlight and Starlight (Gilberte), Miss Mary  
Baker; Memorial, The Golden Star (new) (Sousa); A  
Mixture, Showing Off Before Company (new) (Sousa);  
(a) Valse Lente, Kisses (new) (Zamecnik), (b) March,  
Bullets and Bayonets (new) (Sousa); Violin solo, First  
Movement from Concerto (Vieuxtemps), Miss Florence  
Hardeman; Satarelle, The Bohemians (new) (Ord  
Hume).

Joseph Greene, Xylophonist, will be featured Satur-  
day afternoon with the following program: Overture,  
The Charlatan (Sousa); Xylophone solo, William Tell  
(Rossini), Joseph Greene; Suite, Carmen (Bizet); Vocal  
solo, In Flanders Fields (Sousa), Miss Mary Baker;  
Grand Scene, Mephistopheles (Boito); A Mixture, Show-  
ing Off Before Company (new) (Sousa); (a) Los Ban-  
derillos (new) (Volpati), (b) March, The Naval Re-  
serve (Sousa); First Movement, F sharp concerto  
(Vieuxtemps), Miss Florence Hardeman; The Tri-  
umphs of the Boyards (Halverson).

On Saturday night H. Benne Henton, premier saxo-  
phonist, will reveal the beauties of his instrument dur-  
ing this program: Moorish Fantasia, The Court of Gra-  
nada (Chapi); Saxophone solo, Scenes that are Bright-  
est (Wallace-Henton), H. Benne Henton; Suite, Ameri-  
can Maid (Sousa); Vocal solo, Waltz from Romeo and  
Juliet (Gounod), Miss Mary Baker; American Indian  
Rhapsody (new) (Orem), (on themes recorded and sug-  
gested by Thurlow Lieurance); An American Wedding  
March (Sousa); (a) Valsette, The Wood Nymph (new)  
(Eric Coates), (b) March, Sabre and Spurs (Sousa).  
Violin solo, La Ronde des Lutins (Zazzini), Miss Flor-  
ence Hardeman; Caprice Brillante, The Caravan (new)  
(Ord Hume).

On Sunday afternoon the flute will have its day, when  
Louis P. Fritze participates in the appended list: Over-  
ture, Phedre (Massenet), Flute solo, A Scotch Fantasy  
(Demersman), Louis P. Fritze; Suite, Dwellers in the  
Western World (Sousa); Vocal solo, The Card Scene  
from the Bride Elect (Sousa), Miss Mary Baker; Noct-  
turne, Kamenoi Ostrow (Rubinstein), A Mixture, Show-  
ing Off Before Company (Sousa); (a) Idyl, Arizona  
Mona (new) (Hager), (b) March, Solid Men to the  
Front (Sousa); Violin solo, Finale, F sharp minor con-  
certo (Vieuxtemps); Czardas, Zsambeki (Gunzl).

Sunday night, Sousa's farewell concert includes a sec-  
ond appearance as soloist of the eminent cornetist,  
Frank Simon. The Sunday program follows: Overture,  
The Bartered Bride (Smetana); Cornet solo, The Stud-  
ent's Sweetheart (Bellstedt), Mr. Frank Simon; Suite,  
The Last Days of Pompeii (Sousa); Vocal solo, Vil-  
lanella (Del Acqua), Miss Mary Baker; Rhapsody, The  
Southern (Hosmer); A Mixture, Showing Off Before  
Company (Sousa); (a) Album Leaf, Summer Showers  
(Logan), (b) March, The Liberty Loan (Sousa); Violin  
solo, Polonaise (Wieniawski), Miss Florence Hardeman;  
Gypsy Caprice, Szabadi (Massenet).

In addition to his five events in this city, Sousa and  
his Band will appear in the Greek Theatre at Berkeley  
next Wednesday afternoon and night, and at the Audi-  
torium in Oakland next Thursday afternoon and night,  
when special programs will be rendered. Sousa con-  
ducts at all concerts, and tickets can now be secured at  
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## NEW YORK MAYOR STOPS OPERA IN GERMAN

Advised Management Not to Resume German Opera Until After Treaty is Signed. American Singers Revive Gilbert and Sullivan. Many Interesting Recitals. Creator of Carmen Now Blind and Without Funds

New York, October 26th:—The American Legion won its first step in its fight against the production of German opera in the German language in this city last Tuesday when Mayor Hylan, acting on an opinion from Corporation Counsel William P. Burr, instructed Police Commissioner Enright to prevent further performances. The next production of the proposed season was advertised for Tuesday evening at the Lexington Theatre, where much disorder marked the first attempt last Monday night.

The opinion by the Corporation Counsel, on which Mayor Hylan based his order, was as follows: "I am informed that the Star Opera Company proposes to give German opera and that the initial performance last evening resulted in great disorder and that a riot was with difficulty averted.

"The treaty of peace has not been ratified as yet. A state of war therefore still exists between this country and Germany. It is manifest that the giving of German opera, under these circumstances in this city at this time would tend to a breach of the peace, and in my judgment such performance should be prohibited and the police should be instructed to prevent it from taking place."

Counsel for the opera company attempted to get an injunction from the Supreme court in time to give the opera Tuesday night but Justice Nathan Bijur refused to consider the matter without more mature consideration.

The program offered for the first performance of the Star Opera Company at the Lexington Theatre was a hotchpotch of things essentially German, celebrating German art and manifestly intended to appeal to German taste. The audience was composed almost entirely of Germans and was enthusiastic. The first part of the program consisted of excerpts from "Die Meistersinger" in concert form and Wagner's songs, "Traume" and "Schmerzen," sung by Mme. Ober. The prelude to "Die Meistersinger" was conducted by Theodore Spiering. The quintet was given by Elsa Foerster, Mme. Ober, Ludwig Eybisch, Mr. Weil and Albert Reiss. The concert was followed by Conradin Kreuzer's two act opera, "A Night in Granada," in which two singers, Elsa Diemer, soprano, and Teles Longtin, tenor, made their debuts.

The Society of American Singers opened the second week of its third season last Monday evening at the Park Theatre with a double bill, consisting of Gilbert and Sullivan's comic opera "Pinafore," preceded by Pergolesi's little opera buffa, "The Maid Mistress." Both works are familiar in the society's repertoire. In "The Maid Mistress," Lucy Gates sang again the music of the little maid Serpina, with good voice and correct style and with sprightliness and grace in action. Percy Hemus was again Pandolfi, the master, and William Danforth was the dumb servant. The cast in "Pinafore" included Josephine Jacoby as Little Buttercup, Frank Moulton as Sir Joseph Porter and William Danforth as Dick Deadeye. The orchestra was led by John McGhie.

Magdeleine Brand, with curls over her shoulders like a girl of fourteen but really three years older, gave a piano recital in Aeolian Hall on Friday afternoon, which would have done credit to an experienced adult. She was heard to advantage in Glazounov's theme and variations, and in Chopin's prelude in D minor, opus. 28, No. 24, as well as the Polish master's "Butterfly" study, opus. 25, No. 9. Her program embraced Saint-Saens' arrangement of the ballet music from Gluck's "Alceste" and Liszt's "Sospiro" and eleventh rhapsody.

Frederick Gunster, a tenor with a pleasing quality of voice, gave a recital at Aeolian Hall on Thursday evening under the management of Haensel & Jones, and drew a good sized audience despite the heavy rain. His singing was marked by intelligence, musical feeling and good taste. His program included Cesar Franck's beautiful song, "Panis Angelicus." Among the American works were some by Burleigh, Reddick, Bartholomew and A. Walter Kramer.

Rudolph Polk, a New Yorker who studied in Germany, played in Berlin, returned to America and entered our army, resumed his career as a violinist by giving a recital in Aeolian Hall on Tuesday evening under the management of M. H. Hanson. His program contained one novelty, the C minor sonata of Heinrich J. Franz von Biber, who was born in Bohemia in 1644, and died in 1704 in Salzburg. Biber was a violinist and composer but music lovers will search in vain for a previous record of any local performance of his compositions. Other numbers were an unaccompanied prelude and fugue of Bach, the Tschaiwvsky concerto and the slow movement from Vieuxtemps' concerto in A major. The accompanist was Giuseppe Bambochek of the Metropolitan Opera House.

Aurore La Croix gave a piano recital at Aeolian Hall on Friday evening under the management of Loudon Charlton. She showed commendable improvement as the result of diligent study since her first appearance here last year. Her program began with Brahms' Variation on a theme by Handel. Miss La Croix's reading was scholarly and well balanced. Other pieces essayed with success were Debussy's "Prelude"; Scott's "The Garden of Soul Symphany"; a group of picturesque pieces by MacDowell; and Rubinstein's "Polonaise."

Nothing but Love, a musical comedy in three acts; Look and lyrics by Frank Stammers; and music by Harold Orlob, was brought out at the Lyric Theatre last week. Max Hirschfeld was the director. There were

plenty of chorus girls in one-piece bathing suits, the scene being in Florida. Andrew Tombes was ably assisted by Ruby Norton as heroine, John Roche as a rival suitor, Marion Sunshine and Clarence Nordstrom, whose duet, "When I Walk Out With You," was hummed by the house; Florence Enright as a freak maid, Philip Bishop as a motor race trainer in misfit dress suit, and Robert Woolsey in one "eccentric dance." The Cupid was little Millicent Gleeman. One of Mr. Orlob's catchiest airs was "Ask the Stars."

"Catalonia," a symphonic poem by the Spaniard Albeniz had its first public performance in America at the opening concerts of the Boston Symphony Orchestra in Boston last week. Albeniz is favorably known here from his piano pieces. Mr. Stransky once put "Catalonia" in rehearsal with the Philharmonic Society, but abstained from a public performance. Perhaps he agreed with Philip Hale, who writes his disapproval in the Boston Herald, as follows:

"Catalonia" was heard here for the first time. The stirring reading did not conceal the inherent poverty of the musical thought and rhetoric. To put it bluntly, this music seemed common. . . . Hearing 'Catalonia' one is more and more convinced that the best Spanish music has been written by Frenchmen—Chabrier, Ravel, Debussy, even Bizet, although Spaniards do not accept 'Carmen.'"

Minnie Hauk, the famous American opera singer and creator of Carmen in London as well as in New York, where she was born nearly sixty-seven years ago, is blind and in want of funds at her present home in Switzerland, according to word received by former friends here. She appealed recently to Philip Holland, Consul at Basle, and through him to Pleasant A. Stovall, the American Minister at Berne.

Mme. Hauk's husband, the Baron Ernest von Hesse-Wartegg, an author and traveler, died about a year ago, and since then visitors at Lucerne found conditions at her villa not as prosperous as formerly, but pride kept her silent and they supposed her income had been reduced by her war. One such guest, who forwarded the singer's letter, wrote also that Mme. Hauk "is now practically blind, scarcely able to find her way from room to room, and must be led when taking a walk."

In the letter which reached here she said that she had sold her jewelry and heavily mortgaged her estate, the value of which, if advantageously disposed of, she believed would support her declining years. Her home, the Villa Tribschen at Lucerne, is said to be the same in which Richard Wagner composed the love music of "Tristan and Isolde."

Because the musicians' union held that the acceptance of engagements by Government bands either at reduced compensation or without any pay at all constituted unfair competition with the professional band, the Twenty-second Regiment Band from Governor's Island was prevented from playing at the Carnegie Hall rally of the Women's Roosevelt Memorial Association. The women had arranged the meeting to arouse interest in a drive to obtain \$1,000,000 to purchase Roosevelt's birthplace as a memorial, and General Leonard Wood was the chief speaker. When Mrs. Frederick Nathan, a member of the committee, explained the reason for the band's absence the audience hissed the musicians' union. Mrs. Nathan added:—"I regret that a labor union has lost a splendid opportunity to co-operate in a worthy movement."

Rudolph Ganz, pianist, gave a recital last Monday afternoon in Aeolian Hall. His program began with Liszt's variations on Bach's Weinen, Klagen," which now appears translated as "Wailing, crying." These were followed by Schumann's F sharp minor sonata. Other works on the list were a group of preludes by Debussy and Liszt's two musical accounts of the doings of St. Francis of Assisi.

Gavin Dhu High.

## HELEN STANLEY OBJECTS TO CROWDS

One of Helen Stanley's pet aversions—she is one of those rare prima donnas who has but two or three—is crowds. They are the only real drawback against New York in summer, she declares, and it is to avoid the crowded streets and crossings that she took a cottage near Stamford, Conn. She had her car, however, and she drove it to New York as often as she wished, which was several times a week.

"I dislike crowds at all times," she confided to an interviewer the other day. "When I'm on tour I like to slip away from the throngs on the streets. If I can get to the suburbs of a town, and out in the country, I'm happy, and I usually manage to in the course of each visit. As soon as my season's work is over, I have a wonderful time keeping house. I adore house keeping—I should have been a cook by profession. I make a clean division between my public and private life. That is not to say that I do not bring my work home in the sense of studying there, but that is just for certain hours; then I am free to go into the kitchen and play with the pans and recipe book or look over the linen supply or order groceries and attend to the dozen and one things that make house work so fascinating. Yes, fascinating is the word—really."

Mme. Stanley, according to this particular interviewer, has the most mobile, winsome face imaginable. "Light and shadow follow each other rapidly as she talks or emphasizes a point with her beautiful, expressive hands. Of the hundreds of pictures she has, no two seem to look alike. Her infinite variety is not the least of Helen Stanley's manifold charms."

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## ALCOCK AND MURPHY PLEASE ACROSS THE BAY

Two Large Audiences Hear the Artists in Oakland and Berkeley—Chamber Music Society Please at University

By ELIZABETH WESTGATE

Two very large audiences greeted Merle Alcock, contralto, and Lambert Murphy, tenor, on their appearances before the Berkeley Musical Association on Tuesday evening, October 25th, and in Miss Potter's series of Artists' Concerts at the Oakland Auditorium Theatre, on Friday evening of the same week. The programs were nearly identical, so that a report of one concert but duplicates that of the other.

Miss Alcock lived up to the reputation which Eastern critics and public had granted her. Mr. Murphy surpassed, in some degree, the musicianship which the East had found in him. Miss Alcock's voice is of a winning sweetness and a warm richness, while Mr. Murphy, by his exquisite diction, and the melting lusciousness of his organ inevitably recalls John McCormack. Both the singers are thorough artists, of course, and their audiences were not slow to discover this.

Among the unusual pleasures of the evening, the duets must receive especial mention, for it is not often that we are vouchsafed such perfect examples of this difficult art. The wonder is that so few composers essay this form of writing. This is no doubt the reason that one must always expect the Hildach song, and one of the Caricciola pieces. They are good compositions, but after hearing them by amateurs and half-fledged artists on every occasion where duets are sung for the last fifteen years, one listens to the Harriet Ware piece comparatively unimportant as it is, with more interest. I know some duets by Arthur Foote which for rich sweetness—I use those two words together with intention—and modernity of construction and theme, will appeal to singers of taste.

Mr. Baker, the accompanist at the concerts, was entirely satisfactory in every respect.

The program on each occasion was: Over the Steppe (Gretchaninoff). In the Silence of the Night (Rachmaninoff). Auhade from Le Roi d'Ys (Lalo). Aria from Griselidis (Massenet). Mr. Murphy: She Never Told Her Love (Haydn). Le Temps de Lilas (Chausson). Dolls Cradle Song (Moussorgsky). O. Don Fatale (Verdi). Miss Alcock: Tuscan Folk Song (Caricciola). Passage Bird's Farewell (Hildach). Miss Alcock and Mr. Murphy: Crying of Water (Campbell-Tilton). I Hear a Thrush at Eve (Cadman). When the Roses Bloom (Reichardt). Christ in Flanders (Ward-Stephens). Mr. Murphy: The Moon Drops Low (Cadman). The Nightingale, Kentucky Lonesome Tunes, The Old Maid's Song (Breckway). Gentle Annie, Flower Rain (Loud). Miss Alcock: The Ring (Dvorak). Goodnight (Ware). Miss Alcock and Mr. Murphy.

Sousa and his Band will appear at the Greek Theatre under the same auspices on the afternoon and evening of Tuesday, November 15th.

An exhibition of modern stagecraft and stage decoration is being shown in Architectural Hall on the University campus for two weeks, commencing October 20th. The exhibition includes models and designs by the foremost stage artists of America.

William Edwin Chamberlain, under whose wise guidance in former years the Young Peoples' Concerts have been so successful in Berkeley, has again assumed responsibility for a series. The young students for whose enlightenment and pleasure these affairs are projected and carried out have shown ever-increasing interest and appreciation; so that now, the pioneer work being accomplished, Mr. Chamberlain will find even greater joy than heretofore in arranging the season's offerings.

The first concert will be given at the Greek Theatre, November 19th, at half-after three in the afternoon, and Sousa and his Band will furnish the program.

All the other programs will take place in the commodious auditorium of "Berkeley High." Among other attractions, a string quartet, a singer, and a piano trio will offer three of the programs. In former years a wood-wind quintet, composed of members of the San Francisco Symphony Orchestra has aroused much enthusiasm, and one such program will be on the list this year. A recital by a harpist and a cello will be heard (a most attractive promise). Singers will no doubt be engaged for appearance at several of the concerts.

Two of the programs will occur before the holidays, and four afterwards. The admittance for students is very small, so there are none who would be debarred from hearing the concerts. Some of the most distinguished artists have been glad to appear before the young people, including Mr. Bispham and Evan Williams, and others scarcely less eminent.

## RUDY SEIGER ACCEPTS GREAT RESPONSIBILITY

Rudy Seiger, one of San Francisco's foremost violinists and for a long time leader of the Fairmont and Palace Hotel Orchestras, has been promoted to higher responsibilities by that famous hotel manager, D. M. Linnard, whose work in the interests of good music is worthy of further commendation in a future issue of this paper. Mr. Seiger has just returned from a trip of observation to New York where he met many celebrities and listened to the best of music. He is therefore qualified to express his opinion on this subject and when he says that California need not be ashamed of the music it hears at the Linnard Hotels, as it is fully as good, if not better, than that which he heard elsewhere, one is justified to believe him. Particulars regarding the plans of the Linnard Hotel musical management will appear in this paper next week.



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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXVII. No. 8

SAN FRANCISCO, SATURDAY, NOVEMBER 22, 1919.

PRICE 10 CENTS

## METROPOLITAN OPERA HOUSE OPENS NEW YORK SEASON WITH TOSCA

Caruso, Scotti and Farrar Scheduled for Fashionable Opening Performance—Many Americans Secure Well Deserved Opportunities at Metropolitan and Chicago Opera Companies—Fritz Kreisler's First Operetta a Sensational Success. Mikado by the Famous American Singers—Recitals by Helen Stanley, John McCormack and Galli-Curci.

By GAVIN DHU HIGH

New York, November 16th:—The musical season for the ultra fashionable begins tomorrow evening at the Metropolitan Opera House when Enrico Caruso, Antonio Scotti and Geraldine Farrar will scintillate in "La Tosca." Of course we have been enjoying light opera and symphonies, not to mention recitals of virtuosi, for several weeks in an active musical season; but to many New Yorkers the opening performance of the Metropolitan Opera Company and the beginning of the musical season are synonymous. In addition to Tosca for the opening performance, Manager Giulio Gatti-Casazza announces the following other bills for the remainder of the week: "Aida" on Wednesday, with Muzio, Besanzoni (début), Martinelli, Renato Zanelli (début) and Giovanni Martino (début); "Il Barbiere di Siviglia," with new scenery by Urban, on Thursday evening, with Miss Garrison (first time as Rosina), Louise Berat (début), Hackett, Amato, Mardones and Malatesta; "Faust," on Friday evening, with Farrar, Delaunoy, Howard, Martinelli, Couzinou and Rothier, Mr. Albert Wolff will conduct for the first time here. "La Juive," at the Saturday matinee with Ponselle, Evelyn Scotney (début) Caruso, Orville Harrold (début), Chalmers and Rothier; "Il Trovatore," on Saturday evening, at popular prices, with Muzio, Jeanne Gordon (début), Kingston and Amato. "La Bohème" will be given at the Brooklyn Academy of Music next Tuesday evening, with Alda, Sundelius, Harrold, Chalmers, De Seguro, Didur and Ananian. The opening week thus introduces six of the fifteen new members of the Metropolitan Company. Of the fifteen new singers ten are Americans with more or less European experience.

The Chicago Opera Company also has brought back from Italian triumphs a young American tenor whose success in New York goes back to musical comedy some years ago, when he was Edward Johnson, whom Italy heard in chief operatic roles as Eduardo di Giovanni. Another of Impresario Campanini's new American stars is Evelyn Herbert, a young soprano, as yet practically unknown here, who is to have the chief feminine part in the premiere of Mr. De Koven's opera, "Rip Van Winkle."

Never before have so many new American singers been recognized by the Metropolitan and the Chicago Opera Companies. Among the Metropolitan's American additions are Orville Harrold, a tenor, who already has earned an operatic reputation. He comes from Indiana, and was graduated, like Rosa Ponselle, from vaudeville. Gladys Axman, soprano, is a native of Boston. She began her career as a concert singer and later went with the Alborn Opera Company. Ellen Dalossy, soprano, though born in America was taken to Prague when a little child. Margaret Farnham, soprano, studied in Paris. She returned to America when the war broke out. Edna Kellogg, soprano, is a Virginian. She received all her musical education in America. Evelyn Scotney, soprano, though born in Australia, came to America when a young girl and married an American. She has sung leading roles with the Boston and Chicago Opera Companies. Adeline Vosari, soprano, hails from St. Louis, where she got all her early vocal training. Jeanne Gordon, contralto, although born in Canada married an American who lives in Detroit. She attracted attention as the leading contralto of the Scotti Grand Opera Com-

pany. Frances Ingram, contralto, was formerly a member of the Chicago Opera Company. Carolina Lazzari, contralto, was a leading artist of the Chicago Grand Opera Company.

"The Mikado," was revived by the Society of American Singers, last Monday night at the Park Theatre. Most of last years members remained in the cast. There were the Mikado of William Danforth, the Pooh Bah of Herbert Waterous, the Pish-Tush of Bertram Peacock, the Pitti-Sing of Gladys Caldwell, the Nanki-Po of Craig Campbell and John McGhie in command of the orchestra. Of

ists and their offerings were duly appreciated by the discriminating audience. Galli-Curci's name alone would have sufficed to fill the spacious music hall at any time. A musicale given at an hour when most persons are busy earning a livelihood, has an irresistible fascination for women, so the demand for seats could not be met and hundreds were turned away.

Charles Dillingham has a winner in the operetta "Apple Blossoms" which for several weeks has been crowding the Globe Theatre. Although many minds

quality. It was, however, Kreisler's music and Thomas' singing which left a lasting impression. The success of "Apple Blossoms" is certainly going to create a demand that Mr. Kreisler try his hand at a full fledged comic opera, or even grand opera. Likewise it is almost certain that Mr. Thomas, now a matinee idol, will grow into a star of the first magnitude. Most of the critics call him a baritone because perhaps he is doing so well with a baritone role, but there is so much of the tenor quality in his voice that it need not surprise us to find him later essaying the parts of a genuine tenor robusto.



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the newcomers Frank Moulan was an admirable Ko-Ko. The Yum-Yum was a girl from the chorus who took the part on short notice. She was Miss Sallie Keith, who has a pretty voice. Gertrude Shannon was Peep-Bo and Cora Tracy was Katisha.

For the first of the Friday morning musicales in the Biltmore under the management of Robert E. Johnston, a brilliant programme was provided with Mme. Galli-Curci as the dominant artist. James Stanley, basso, and Winston Wilkinson, violinist, were the assisting solo-

have contributed to the success of this musical production, two of the causes of popularity which impressed me most were the composition of Fritz Kreisler, the distinguished violin virtuoso, and the singing of John Charles Thomas. Mr. Kreisler undoubtedly had the assistance of Victor Jacobi in whipping into shape for the light opera stage, those dainty musical conceptions that make "Apple Blossoms" so different from the general run of operetta scores. Mr. Thomas had the assistance of Miss Wilda Bennett, a soprano of ample voice, and Miss Rena Parker, a mezzo soprano of pleasing

Other musical plays continued at the theatres are "The Little Blue Devil" at the Central, "Passing Show of 1919" at the Winter Garden, "Hello Alexander" at the Forty-fourth Street, "Buddies" at the Selwyn "Nothing but Love" at the Lyric, "The Little Whopper" at the Casino, "Greenwich Village Follies" at the Nora Bayes, "Ziegfeld Follies" at the New Amsterdam, "Hitchy Koo, 1919," at the Liberty, "See-Saw" at the Cohan, "Just a Minute" at the Cort, "The Royal Vagabond" at the Cohan & Harris, and "Roly Boly Eyes" at the Knickerbocker.

(Continued on Page 8, Column 1)



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NINETEENTH YEAR

## TINA LERNER HISTORICAL PIANO RECITALS

Tina Lerner will give the first of a series of six Historical Piano Recitals at the Player's Club Theatre on Tuesday afternoon, December 2d. This program will be exclusively devoted to the old masters, and will be as follows: Minuet (Moffi—1680-1745), Rigoudon (Rameau—1685-1764), Le Coucou (Daquin—1694-1772), Minuet B flat (Martini—1706-1784), Rondo C major (Martini), Air and Variations Harmonious Blacksmith (Haendel—1685-1756), Prelude and Fugue, D major Italian Concerto (Bach—1685-1750), Sonata D major (Haydn—1732-1809), Adagio B minor, Sonata A major (Mozart—1756-1791), Sonata E flat, Op. 81a, (Beethoven—1770-1827).

It is hardly necessary to repeat what we have already stated here before that no student nor pianist can really afford to miss attending these concerts. They are both educational and musical events. They are presented by one of the greatest piano virtuosi in the world. To miss them intentionally shows an utter disregard for musical performances of the highest standard, and consequently an almost criminal indifference toward musical progress. The following notice in the Chicago Journal by E. C. Moore, speaks for itself:

Tina Lerner is distinctly a personage among pianists. She gave her first recital and made her third appearance in Chicago simultaneously at The Playhouse recently, having played with the Chicago Symphony Orchestra in the seasons of 1912-13 and 1914-15.

One hears great argument among pianists about the differences of tone among other pianists, but here is one with a tone so individual that it might serve as a central point for them all. I have seldom heard a piano put forth a tone so velvety and captivating, so edgeless and yet so well controlled. Miss Lerner gives you the same impression as would be given by a person of quick wit and soft voice who always says exactly the right thing with exactly the right inflection. Not that she can not speak firmly on occasion. She began yesterday with a "Pastorale Variee," by Mozart, a "Gavotte" by Sgambati and Weber's "Rondo Brillante" as delicate and exquisitely proportioned as a snowflake in her performance, and then plunged into the Brahms F minor sonata, opus. 5.

Those who know their Brahms will remember that this sonata is a sturdy, virile affair of great and somewhat crude handiwork. Few people play it publicly, because it is long and a little awkward. Miss Lerner made it as commanding as the others had been ingratiating, playing it with a very deceptive appearance of ease—perhaps it was easy for her—and with consummate poise and dignity. She is a remarkable artist.

## ADA CLEMENT PIANO SCHOOL RECITAL

The Ada Clement Piano School will give a pupils' recital, under the direction of Lillian Hodgehead on Wednesday evening, November 26th. The program will be as follows: Folk Songs, Ruth Cook; The Life of Schumann, Bernice Miller; Schumann—Knight Rupert, Adrienne Hedger; First Loss, Margaret O'Leary; Wild Rider, Margaret O'Leary; Hunting Song, Bernice Miller; Echoes from the Theatre, Elizabeth Atkinson; The Lives of Mendelssohn and Heller, Patrice Nauman; Mendelssohn—Consolidation, Margaret O'Leary; Heller—Determination, Bernice Miller; Mendelssohn—Boat Song, Patrice Nauman; The Life of Chopin, Elizabeth Atkinson; Chopin—Mazurka, Elizabeth Atkinson; Waltz, Dorothy Duff; Nocturne, Ruth Cook; Comparison of Tchaikowsky and Grieg, Dorothy Duff; Tchaikowsky—Song of the Lark, Adrienne Hedger; Grieg—Caprice, Dorothy Duff; Mozart-Grieg—G Major Sonata, First Movement, Ruth Cook, Patrice Nauman.

The regular monthly recital for the pupils of the Ada Clement Piano School, will be given the last Saturday of the month, by Miss Barbara Merkeley, harpist.

# LOS ANGELES, SCENE OF ENERGETIC MUSICAL ACTIVITY

Clarence Whitehill Appears in Concert—Winifred Byrd Creates a Sensation—Philharmonic Orchestra Gives Children's Concert and Popular Program—Charles Wakefield Cadman Writes Music to Indian Film—Woman Musicians' Equality League Wins First Skirmish—Los Angeles Oratorio Society to Present Messiah

By BRUNO DAVID USSHER

Los Angeles, November 15, 1919.

Among this week's concerts the joint recital of Winifred Byrd the "little devil of the keyboard," as Hunker called her, and Clarence Whitehill, was probably the most interesting event. Lack of space does not permit an alytical description of her performance, which we wish to sum in the demand for a single-artist program by this remarkable player. Winifred Byrd is a musical personality who has proved to Eastern audiences that she can hold their attention for an entire evening. So we hope for the early return of this Western artist, who hails from Salem, Ore. She possesses truly stupendous technic, brilliant and powerful touch, combined with a most delicate piano. Her use of the pedal is sparing and careful. She produces, with its help, nuances and shadings of rare beauty as in Chopin's great, fiery, Fantasy Op. 49, or even more so in Liszt's "St. Francis Walking on the Water." Miss Byrd gives part of her higher self, to use the parlance, when she plays and the audience visibly appreciated this fact, cheering her "to the echo." Seldom has a newcomer impressed our matinee audiences so convincingly. But her elegant and clean-cut, facile technic, her virile rhythmic accentuations, her sense of musical humor as in the "Dance of the Gnomes," her majestic, never brutal fortes, and her general poetic conception of her material which she treats with great reverence, cannot escape even the casual listener. Her tone is warm and expressive, well adapted to the style of music as the occasion demands. We hope that San Francisco will hear her in a program entirely her own in which the brilliant side is not quite so dominant as was the case in the local recital. Miss Byrd is of small stature, but has a commanding stage presence. This fact reminds us of an answer Lloyd George gave when his shortness of figure was made the object of criticism during one of his public appearances. He replied curtly that "in Wales men are measured from the shoulders up and not down." In spite of her dainty figure Miss Byrd appears lionesque at the piano at times. She is a forceful personality. Carreno must have been proud of this disciple. A local newspaper critic described her as one "of the coming pianists." We would think that "she has arrived." Clarence Whitehill is essentially a dramatic singer. His vocal technic is masterly. He seems fond of producing an immense tone volume which strikes us as beyond the dimension of a song accompanied by piano, which would be ideal for a song with orchestra. "Less would be more" at such occasions, particularly as there occurs a certain roughness at times and a deflection in pitch which reminds one that the effect of time on the voices is not the same as that on wine. However, we would not miss another recital of his, because his musical conception whether in French or Russian songs is captivating. He was accompanied by Miss Gertrude Ross, who did very sympathetic work. Mr. Whitehill had to sing her new song, "My Madonna," twice, the audience applauding the accompanist-composer heartily.

The Philharmonic Orchestra gave its first Children's Concerts Thursday afternoon at four. Over 2,500 youngsters of several schools were present. They liked the program very well. They appreciated the good quality of paper used particularly, for it was well suited to the manufacture of arrows which gracefully circled through the hall until the full personnel of the orchestra appeared. Assistant Manager Strohbridge opened the concert with a brief talk explaining the instruments constituting a grand orchestra. Elgar's "Pomp and Circumstance" opened the program, which consisted of Massenet's Ballet music to "Le Cid"; "Andante Cantabile" from the Tchaikowsky string quartet Op. 11, arranged or strings; "Adagio Pathetique" by Godard, and Chabrier's "Espana." Mr. Rothwell's men played with an earnestness and musicianly honesty as if they were making a debut before a more critical, adult audience. And the children certainly appreciated it. The applause after every number was spontaneous and the interest of the youthful hearers was evidenced by the attentive and quiet behaviour of the otherwise temperamental listeners. It was Mr. Rothwell who, about ten years ago, inaugurated these children's concerts in St. Paul. We are glad that they are to form a regular feature of our musical life here, for they make for greater musical appreciation and love of art in the coming generation. Our music teachers will indirectly benefit also, for no doubt, the interest in music on the part of student and members of school orchestras will be stimulated by these special performances. It is a fine example of public spiritedness well applied Mr. Clark is setting with these juvenile concerts, the fee of admission—10 cents—being within reach of every child in these days of child labor and commercialism.

The Sunday Popular Concert of the Philharmonic Orchestra was truly a popular concert. Practically sold out, the house showed rapt interest in the performance. Two numbers had to be repeated, an unusual thing in our previous orchestral history until recently. The soloist for the afternoon was Brahms van den Berg, a concert-pianist of the heavy calibre type. His reading of the Grieg Piano Concerto showed his considerable skill and strong musical temperament amply. His tone is big and lucid also in the forte. His phrasing in the first and last movement was interesting, while at times

too rigid in the Adagio. We suppose Brahms van den Berg would be a good Liszt exponent and hope that a return engagement will follow soon. The orchestra seemed a little heavy in the accompaniment, although the soloist, like a strong swimmer, rose with the tone-waves, but in the last movement when he was completely lost in tidal waves of brass. A smaller orchestra might have been advisable for the accompaniment. Except for Sylvain Noack's beautiful violin solo, we would say with Madame de Pompadour "Après nous 'Le Deluge.'" This Prelude to "Le Deluge" by St. Saens, leaves one as cold and bored as Noah must have been, standing on the wet deck of his floating menagery. One of the encores mentioned above was also due to Mr. Noack's sweet playing in the Bizet "Carmen Suite."

A new chamber music organization, consisting of Jay Plowe, flutist; Ilya Bronson, cellist, and Alfred Kastner, harpist, will give its first recital early next year. Among other works programed is a Trio by Debussy and a Suite by the Flemish composer van Goossens. The latter is a personal friend of Mr. Kastner. All three artists are "first chairmen" in the Philharmonic Orchestra of Los Angeles.

Leopold Godowsky has bought a ticket to New York City. He will be tramping Fifth Street when these lines reach the reader. In New York he will spend most of the time with his publishers and then set sail for Europe, where he has many engagements to fulfill.

I met Rudolf Ganz, who attended Rothwell's Popular Concert. He was greatly impressed with the work of the Philharmonic Orchestra and its leader. Ganz paid us but a brief visit for he is due on the Oakland concert platform to-morrow, Monday night. He came down here to go over the score of the Tchaikowsky B flat minor Concerto with Rothwell which he will play here Friday and Saturday.

Hilda Nolte, for six years a pupil of Lhevinne in Berlin, is laying tentative plans for a European concert tour next year. Miss Nolte was one of the few Americans who were in Berlin when the United States entered the war. She left Berlin about six months afterwards.

Ellis Rhodes, tenor and director of the California School of Arts, has signed a contract for thirty engagements in Oregon, Washington and Northwestern Canada. He will sing the tenor solo in the "Messiah" to be produced by the Portland Oratorio Society January 2nd.

Musical people of Los Angeles were agreeably surprised a few days ago when they read about the remarriage of James Taber Fitzgerald, head of the well-known Fitzgerald Music Company, and Mrs. Ann Campbell Fitzgerald. The ceremony which united the pair for the second time, took place very quietly at the Ventura Presbyterian Church, on October 24th, and was witnessed by few intimates only who kept the secret well. The separation took place last year. Incompatibility of temperament was the cause given by friends for the estrangement which now has been bridged. Mr. Fitzgerald has for years taken active interest in musical affairs of the city. During two seasons he was manager of the Los Angeles Symphony Orchestra and was succeeded by Mr. F. W. Blanchard. Mr. Fitzgerald is one of the directors of this institution and has been appointed chairman of the publicity committee. However, it is understood that Mr. and Mrs. Fitzgerald will be absent from the city for considerable time, as they expect to spend their second honeymoon in the Orient.

Charles Wakefield Cadman will write the music to an Indian film which has been written by Edward S. Curtis and which will be produced by the Catherine Curtis Film Company. Three-fourths of the scenes are of Indian character. Cadman will supplement them with a complete and entirely new score for large orchestra. This work will tie him down here for the rest of the winter. He may go to Minneapolis next month for one week to attend the performances of his opera "Shanewis" by the Metropolitan Opera Company, by whom it will be presented on the Coast early next year, probably late in January. Cadman has just returned proofs of three new works to his publishers. One is for a California Mission Song dedicated to and to be sung first by Galli-Curci, the other is called Legend, for violin and piano, especially written for Fritz Kreisler, who will feature it on his programs this season, while the third is The Sunset Trail, a large work, a cantata for baritone solo, chorus of one thousand voices and orchestra. The latter composition had been commissioned by the Denver Municipal Chorus of one thousand singers, who will give it next month. The cantata will take about ten minutes to sing. The words have been written by Gilbert Moyle, Berkeley, while the Mission Song has been penned by another California poet, Mrs. Albers, a Los Angeles writer. Those who believe in the development of Western art, typically California art, will be happy about this collaboration of our local composer and poets.



The Woman Musician's Equality League, in their fight for admission of woman musicians into local orchestras, won their first battle. The Los Angeles Symphony Orchestra has engaged five violinists and one cellist, so that, the second harpist included, seven women musicians will play under Tandler's baton. It must be remembered that the Los Angeles Symphony Orchestra was not to include women players, according to plans formulated about two months ago, so that this change of policy comes somewhat surprising. While one can congratulate the woman musicians to their well-deserved recognition, one cannot help puzzling why and how, all of a sudden, six musicians should be added to the complement of the orchestra about ten days before the opening of the season. One would presume that Tandler had his orchestra absolutely complete when starting rehearsals a month ago. Of course, it may be a case of engaging good women musicians, substituting them for inferior men players. As far as the campaign launched by the Woman Musician's Equality League is concerned, it is being pushed quietly but nevertheless forcefully. The Executive Board of the Los Angeles District of Federated Woman's Clubs, Mrs. Sidney Thomas Exley, Chairman, has passed an unqualified resolution calling upon all affiliated clubs to pass resolutions as a protest against sex discrimination to which woman musicians have been subjected. The Woman Lawyer's Club has acted similarly and pledged their active help to the members of the league. Mrs. Bessie Bartlett Frankel, President of the Federated Music Clubs, has been active also in this campaign and credit is due her for the admission of women players into the Los Angeles Symphony Orchestra. Negotiations will also be opened with managers of Motion picture houses, as a result of which one may expect the early return of women musicians into the pit of theatre orchestras. These negotiations will be conducted under the auspices of a committee of prominent club women to be named within the next few days. At the same time club women have been asked to write individual letters of protest to the managers of picture houses denouncing sex discrimination. Mrs. Frances Noel, one of our leading social workers, and Mr. John F. Mott, have also been on the stump on behalf of our woman musicians.

The Los Angeles Oratorio Society expects to have a strong influx of new singing members before intensive rehearsals for the "Messiah" will start. Conductor John Smallman is advertising for 300 additional singers to bring the chorus up to 500 voices. W. A. Clark, Jr., has pledged the co-operation of the Philharmonic Orchestra for this special performance, dated December 21st. Helen Stanley, soprano, and Arthur Middleton, tenor, will probably be among the soloists.

I shall report on the concert of the Lyric Club, Zoellner Quartet, Ellis Club, etc., next week, which will enable me to give a fuller account of these interesting events.

#### OTTO RAUHUT PUPILS IN FINE RECITAL

Pupils of Otto Rauhut gave a violin recital at Sorosis Club Hall on Friday evening, November 7th. The program consisted of eight numbers, of which four were solo performances and four ensemble numbers. The hall was packed and many people were unable to gain admittance. The ensemble numbers were played with excellent intonation, fine attack and uniformity of phrasing. They consisted of the following works: March Triumphant (Drdla), Violet Buttner, Edna Horan, Josephine Holub, Lola Hughes, Florence Johnson, Marie Muus, Gladys Shoemaker, Eugene Brandlein, Charles Foye, Arthur Loeserman; Concerto for two violins and piano (Bach), Misses Edna Horan and Josephine Holub; Concerto in D for four solo violins and piano (Vivaldi), Edna Horan, Eugene Brandlein, Charles Foye and Arthur Loeserman; Ave Maria (Bach-Gounod), Katharine Berry, Violet Buttner, Vera Glander, Edna Horan, Lola Hughes, Josephine Holub, Kathleen Horton, Florence Johnson, Iris Miller, Marie Muus, Ethel O'Farrell, Gladys Shoemaker, Eugene Brandlein, Charles Foye, John Hillebrandt, Arthur Loeserman, Willie O'Connor, and Otto Rauhut.

Arthur Loeserman played Leonard's Souvenir de Bade with notable temperament and fire, showing marked improvement over last year's excellent work. He overcame the technical difficulties with much ease and his clean double stopping was specially worthy of note. Charles Foye played Vieuxtemps' Ballade and Polonaise with pleasing phrasing and smooth tone. The polonaise part was interpreted with effective rhythmic accents.

Miss Josephine Holub interpreted the D minor Air Varié, by Vieuxtemps, with a big singing tone, and her technical skill was specially effective in the staccato variations wherein the up and down bow staccato passages were executed with astonishing facility. Indeed Miss Holub made a well merited impression with her artistic taste in interpreting this work.

Miss Edna Horan interpreted the unusually difficult Zigeunerweisen, by Sarasate, in a manner that earned her a genuine ovation. Both musically and technically she met all the intricate requirements of the composition and during the finale she revealed a speed of execution and an accuracy of interpretation that sent a thrill through her audience, who was not used to hearing so youthful a player execute such unusual feats on the violin. Mr. Rauhut has reason to feel exceedingly proud over the success of this event.

#### CLEMENT PIANO SCHOOL RECITAL

A pupils recital under the direction of Helen Huebner was given at the Ada Clement Piano School on Friday evening, November 7th. The following excellent program was artistically presented: "Our Program" Marie O'Brien; Gurlitt—Hunting Song—Two Pianos, 4 hands, Philip Wessa, Allan Kenward; Bach—Musette, Kolling

—Album Leaf, Douglas Thompson; Gurlitt—Gavotte—Two Pianos, 4 hands, Jane Moore, Betty Cullen; Schumann—Hunting Song, Gurlitt—Cathedral Echoes, Kullak—Ghost in the Chimney, Walter Schwartz; Sight-reading, Two Pianos, 8 hands, Marie O'Brien, Isabelle Bouick, Holman Wood, Richard O'Brien; Beethoven—Romance, Kullak—Nightingale, Schumann—Cradle Song, Jane Moore; Martin—Minuet, Franke—In the Boat, Philip Wessa; Transposition, Two-Piano Class; Bach—Minuet I from Third French Suite, Bach—Gavotte from Fifth French Suite, Lichner—On the Meadow, Betty Cullen; Chopin—Prelude in C minor, Handel—Theme from Harmonious Blacksmith, Philip Wessa; Lack—Marquise Minuet, Two Pianos, 4 hands, Betty Cullen, Philip Wessa.

#### BLANCHE HAMILTON-FOX AT FAIRMONT

Blanche Hamilton-Fox, the distinguished contralto soloist, will be the feature on the program of the Lobby Concert at the Fairmont Hotel tomorrow (Sunday) evening. Dr. Maurice W. O'Connell will be her accompanist as usual. Miss Fox is always exceptionally delighted with Dr. O'Connell's playing, as he reads the score with an understanding of which few are capable. He possesses the instinct to discover the thought of the composer and also the individual style of the soloist thus enabling Miss Fox to attain the finest results. The program to be interpreted by Miss Fox, who is an artist of the utmost finish, will be as follows: Birth of Morn (Frank Leoni), Somewhere a voice is Calling (Tate), No One Will Know (Vannuccini), Dalila's Aria (Saint-Saëns), Stride la Vampa (Verdi), A Little Home With You, Dear (Dorothy Foster), Chanson d'Amour (Mrs. H. H. A. Beach).

#### AN EVENING WITH MOZART

Mme. Rose Relda Cailleau, soprano, Giuseppe Jollain, violinist, and George Kruger, pianist, will give An Evening With Mozart, at Sorosis Club Hall next Wednesday evening, November 26th. This will be the first of a series of three Sonata recitals to be given by Messrs. Jollain and Kruger and during which a number of the finest classics will be presented. The three artists being well known and occupying an important position in our musical life, there is naturally much interest in these events and it is safe to assume that the attendance will be gratifying. Everyone of the participants has a personal following and if it is understood that Sonata recitals appeal specially to students, there is no reason to doubt the success of these events.

The program to be presented at the first of these three Sonata Recitals will be as follows: Sonata for piano and violin, E minor; Aria II re pastore, with violin obligato; Sonata for piano and violin, A major; The Violet, Mon Coeur soupire, Je ne sais quelle ardeur (Aria from Noces de Figaro), Sonata for piano and violin, B flat major. Mme. Cailleau, being a specially effective Mozart interpreter, the vocal compositions will receive an unusually artistic interpretation. The II re pastore aria has not been heard here in a long while. Mrs. Mabelle Hughes Baalman, will be the accompanist, and will no doubt add to the artistic ensemble of the event.

Tickets are one dollar (war tax extra) and are for sale at Sherman, Clay & Co., Wiley B. Allen Co., and at Kohler & Chase, and at the hall on the evening of the concert.

#### EDNA HORAN TO GIVE CONCERT

Miss Edna Horan, the unusually gifted artist pupil of Otto Rauhut, will give a violin concert at Sorosis Club Hall on Wednesday evening, December 3d. An unusually interesting program has been prepared for this occasion and anyone really fond of facile violin playing will enjoy attending this event. Miss Horan has a large following of friends and music lovers who have always enjoyed hearing her play, who will surely crowd Sorosis Club Hall on this occasion. Tickets are one dollar each and are for sale at the leading music houses and at the hall on the evening of the concert. The program and further particulars will appear in the next issue of this paper.

#### A CLASS OF SONG LEADERS

With the purpose of developing song leaders for community singing within their own groups or organizations, Community Service in co-operation with the Extension Division of the University of California will conduct a class for volunteer song leaders. Through the courtesy of the Young Women's Christian Association, the meetings of the class will be held at Association building, 1515 Webster street. A preliminary meeting will be held this Monday evening at eight o'clock. The regular sessions of the class will commence Monday, November 24th. The class will be in charge of Roy D. McCarthy, Music Organizer of Community Service. Prominent members of the faculty of the University of California and musicians of the city will assist in the lectures and demonstrations. The class is open to everyone without fee of any kind.

#### STANFORD UNIVERSITY ORGAN RECITALS

Waren D. Allen, University Organist, will render the following program at the Memorial Church on Thursday, November 20th, at 4:15 p. m., and Sunday, November 23rd, at 4 p. m.: Alleluia (Dubois); In Autumn (MacDowell); Told at Sunset (MacDowell), (From the Woodland Sketches); Marche triumphale (Guilmant). On Tuesday, November 25th, at 4:15 p. m., Mr. Allen will play the following program: Marche de fete (Busser), Nocturne (Chopin), Scherzo (Grieg), Grand Chorus (Guilmant), "America the Beautiful" (Hamilton), (by request). No recitals will be given during Thanksgiving recess, November 27th and November 30th.

#### HAROLD HENRY RECEIVES OVATION

Harold Henry enjoyed a sensational success upon the occasion of his appearance as soloist with the Cincinnati Symphony Orchestra, in Chicago on October 30th, when Mr. Henry played the Liszt E flat concerto. After recalling the gifted pianist time after time, the piano was taken off the stage before the concert could proceed. The critics agreed with the public and said:

"The Cincinnati Symphony Orchestra, with Eugene Ysaye at the baton, and Harold Henry, as soloist, paid its second visit to Chicago last night. The organization appeared at Orchestra Hall before an audience that nearly, if not entirely, filled the house, and lavished applause to an extent only commensurate with its numbers. Henry has not appeared here with orchestra since November 9-10, 1917, when he played MacDowell's second concerto with the Chicago Symphony Orchestra. On this occasion he played the Liszt E flat concerto, projecting it with such depth and brilliancy of tone, and with a breadth of insight that made it stand out as one of the big, definite works for piano, quite what its composer intended it to be. He is a musician of fine, sympathetic talent, and his success in this performance was well deserved."—E. C. MOORE, Chicago Journal, October 31, 1919.

The Liszt E flat has tricky and treacherous places rhythmically, and unless the orchestra is "right there" all the time the pianist's fate is not a wholly joyous one. Mr. Henry held things well together, last evening and came through with fine credit to himself. His work is admirable, technically, musically and interpretatively, and the numerous recalls he received were fully merited."—W. L. HUBBARD in the Chicago Tribune, October 31, 1919.

"Harold Henry played with brilliance the Liszt E flat concerto. There was poesy, facility, and in the rhapsodic close excellent feeling for the swinging rhythm. He, as well as Ysaye and the orchestra, received an ovation."—HENRIETTE WEBER in the Chicago Herald and Examiner, October 31, 1919.

"He had fine appreciation for the good of the music and played with breadth of conception and vigor in his manner of expressing the thought. The audience applauded him most cordially, recalling him half a dozen times."—KARLETON HACKETT, in the Chicago Evening Post, October 31, 1919.

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## RUDOLPH GANZ MASTER OF PIANISTIC ART

Demonstrates to Enthusiastic and Appreciative Audience the Essence of Old and Modern Piano Literature in Most Convincing Fashion

By ALFRED METZGER

Those of our readers who are really anxious to become acquainted with a master pianist who is able to present the works of the old and modern composers with equal skill and artistic refinement should all have attended the matchless piano recital given by Rudolph Ganz at Scottish Rite Auditorium on Friday evening, November 14th. While we noted in the audience many of our leading teachers and students, we also noted that several were shone by their absence, and the vacancies caused by these absentees did not reflect creditably upon the musical profession and student body of San Francisco. No real pianist or piano student should voluntarily absent himself from a Rudolph Ganz recital. To do so reveals a lack of artistic instinct that amounts to an admission of mediocrity.

The program was compiled in a manner to appeal strictly to those seriously fond of music. It was therefore no surprise to us to note Alfred Hertz among those present. It began with Liszt's Variations on a Motive by Bach—Wailing, Crying, Mourning, Sighing—wherein Rudolph Ganz had an opportunity to reveal his scholarly intellectuality regarding the convincing interpretation of the pure classics. Although thoroughly well equipped to master the innermost intricacies of the technical requirements of this work, Mr. Ganz, with an almost uncanny assurance, brought out the occasional emotional phases of the composition with deliberate emphasis and unerring artistic instinct.

In striking contrast to the academic emotionalism of the Bach-Liszt work was the pronounced romanticism of the three Schubert Impromptus, namely, those in A flat major, G flat major and F minor. Mr. Ganz's versatility may be appreciated at its true worth when we are able to say that he was equally convincing in the romantic spirit of Schubert as he was in the academic atmosphere of Bach. His dignified, unassuming, scholarly and yet unquestionably sympathetic attitude at the piano robs pianistic art of all its demonstrative charlatanism and allows us to follow his executive art with undivided attention and freedom of mental enjoyment. We simply can not imagine a more musicianly and poetic insight into the genius of Schubert than Rudolph Ganz helped us to glimpse.

Then followed Schumann's impressive F sharp minor Sonata, Op. 11 which but few pianists can play in a manner to satisfy us and touch our heart. Here again Rudolph Ganz proved by a happy union of intellectuality with emotionalism or expression of well defined sentiments, that he is a past master in the art of transmitting pure musical ideas, getting to the very core of the composer's thoughts. Somehow it seems to us that to hear Ganz interpret Schumann is to witness a reincarnation of the master's individual performance. Even passages that apparently seem to have exclusively a technical meaning are transformed by Ganz's poetical digits into phrases of graceful emotional inspiration.

The fact of the matter is that Rudolph Ganz understands the art of blending tones without blurring them. And for this reason he was able to demonstrate to us hidden beauties in the Debussy compositions—particularly in Steps in the Snow and The Girl With the Flaxen Hair—which no other pianist has been able to reveal to us.

It is true there still presents itself a lack of continuity of ideas, but Mr. Ganz points out certain fleeting emotions distantly related to one another and unquestionably placed side by side with a fixed emotional purpose. The tragedy of the first named work, for instance, is very clear with Ganz's help. The other four Debussy works, which he played with excellent understanding, are: Undine, La Puerta del Vino, General Lavine—eccentric, and Fireworks. The latter quite an ugly example of ultra modern composition.

It is quite natural that a virtuoso of such splendid versatility should be able to conclude his programs with Liszt's two prodigious technical instrumental dramas, Saint Francis of Assisi, preaching to the Birds, and Saint Francis of Paula, walking on the Waves. The enthusiasm of the audience reflected honor upon the musical taste of its members.

## CLAASSEN ORCHESTRA SOCIETY

A permanent orchestra has been formed for the study of classical music under the direction of Arthur Claassen of New York, who has conducted at the Metropolitan Opera House, and gave concerts at the White House by the invitation of Taft and Roosevelt. Mr. Claassen was the founder of the famous Mozart Club. The first rehearsal took place Friday evening, November 14. Beethoven's second symphony and Liszt's second Rhapsody were the compositions chosen for study. Rehearsals are to be held every Friday evening at eight o'clock in Studio 600, Kohler & Chase Building, 26 O'Farrell street. Applications to be made to the President, Mrs. Saul Wagner, Hotel Whitcomb, or at 935 Market street, Studio 711. Phone Kearny 4993.

## BRESCIA QUARTET TO BE PERFORMED

At its second regular concert the Chamber Music Society of San Francisco is featuring the Quartet Andino by Domenico Brescia, the distinguished composer, residing in this city. This event will take place at the Players' Club Theatre next Tuesday evening, November 25th, and will prove one of the most interesting events of this auspicious season. This quartet received honorable mention at the Pittsfield Chamber Music Festival of 1918 and received several Eastern performances with uniform success. The members of the Chamber Music Society have taken special interest in this work and have studied and rehearsed it thoroughly, much to the gratification and satisfaction of the composer, who is particularly enthusiastic in his comments on these rehearsals. It is a work worthy of presentation anywhere and the Chamber Music Society is entitled to praise for giving it an introduction here.

The remaining numbers on the program will be the beautiful Beethoven Serenade, Op. 25, for flute, violin and piano, and the ever effective Dohnanyi String Quartet, Op. 15. Those who are fortunate enough to have tickets for this concert will hear one of the most musicianly and artistic programs of the finest music ever heard here.

## ERNST WILHELMY'S SUCCESS CONTINUES

Able and Distinguished Exponent of the Art of Recitation and Singing Delights Large Audiences of Select Music Lovers.

In enumerating the many successes and artistic triumphs achieved by Ernst Wilhelmy during this season, we unintentionally omitted a most excellent Brahms Evening in Berkeley which delighted a large and enthusiastic audience, at one of the private mansions in the University town. Here Mr. Wilhelmy had an opportunity to reveal himself as a vocal artist of the first rank. The program included works of less familiarity to the general public such as: For Serious Songs, A Wanderer, If I Could But Return, Melancholy, Remembrance, Never to Call on You Again.

Mr. Wilhelmy finished his drama cycle at California Hall on Thursday evening, November 6th, and at the final event the hall was crowded to the doors, and the success was of such extraordinary dimensions that Mr. Wilhelmy has been induced to give another cycle after the holidays.

Mr. Wilhelmy's recitals at the Fairmont Hotel on Tuesday afternoons, wherein he was assisted by Miriam Michels, also proved unusually fine successes. The play on November 4th was Sholom Ash's wonderful drama, The God of Vengeance. The Empire Room of the Fairmont was crowded and many additional chairs had to be placed for late-comers. Mr. Wilhelmy's impersonation of Jekel Tchaftjovitch was a most powerful dramatic masterpiece and his English was excellent in every respect. On November 11th the drama was Bernard Shaw's, The Devil's Disciple. This also proved an irresistible success. The audience was exceedingly enthusiastic. Mr. Wilhelmy's impersonations of Richard Dudgeon, the Devil's Disciple, and also of Pastor Anderson, were excellent and realistic in every respect. He was singularly successful in securing a striking contrast between these two opposite characters and acted with ease and splendid realism. Miriam Michels as Judith, proved a worthy associate artist and shared in the honors of the evening.

On page eight of this issue will be found a most artistic facsimile of the unique program designed and drawn specially for these drama recitals by Ernest Geres, the noted Dutch painter, who modeled his sketch after an old Roman design.

## THE LORING CLUB GIVES SPLENDID CONCERT

The Loring Club gave the first concert of its forty-third season at Scottish Rite Auditorium on Thursday evening, October 30th, and it was pronounced to have been one of the very best events in the history of this successful organization. As usual Director Wallace A. Sabin had the well trained male voices in fine control and the interpretations of the various choruses elicited spontaneous and hearty applause because of the excellence of the composition, as well as the precision and artistic phrasing which they received. The Chorus was specially effective in The Waits, arranged by Mark Andrews, Before the Dawn, by W. Franke Harling, and The Broken Melody, by Jean Sibelius. The Long Road, by Wallace A. Sabin, was one of the leading features of the concert and was received with an enthusiasm that must have been exceedingly gratifying to the composer, who so justly possesses the esteem of the musical public of this city, both as creative and executive artist.

The soloists on this occasion were Easton Kent, tenor, and Horace Britt, cellist. The former was in excellent voice and sang Morning Hymn (Henschel), Ah, Moon of My Delight (Liza Lehmann), and Ecstasy (Rummel). Horace Britt played with that consummate artistry and exquisite musicianship which always characterizes his performance. He interpreted the following works: Serenade Espagnole (Glazounow), Dance Espagnole (Granados), Mazuka (Popper). Frederic Maurer played the accompaniments with his usual assurance and skill.

## ENTHUSIASM AT THIRD SYMPHONY "POP"

Crowded House Bestows Numerous Ovations Upon Alfred Hertz and the Orchestra Giving Evidence of Enjoying Every Moment of the Program

By ALFRED METZGER

Again hundreds of people had to be turned away last Sunday afternoon at the Curran Theatre when the San Francisco Symphony Orchestra, under the masterly direction of Alfred Hertz, gave its third popular concert. As usual the program had been compiled with fine musicianly instinct. The Merry Wives of Windsor Overture opened the event with sprightliness and joyful spirit, although for some reason or other the men seemed to be a little nervous, not always giving the strictest attention to attacks. However, in Schubert's Unfinished Symphony they had calmed down and showed the same precision and uniformity of phrasing, particularly in the second movement. More and more it becomes evident that Mr. Hertz has added another milestone to his series of educational processes applied to the orchestra. Additional artistic refinement is constantly noted, especially in the more delicate portions of the phrasing and the attainments of the finest pianissimi. In the main the Unfinished Symphony was given a reading of greater beauty than we have heard in this city. The Danse Macabre also proved effective and its gruesome atmosphere was well accentuated.

Tschaikowsky's Italian Caprice was given a tone coloring and intelligent phrasing that made it particularly palatable, and improved its otherwise monotonous character. Louis Persinger earned a well justified ovation on his obligato during the Danse Macabre and also his Thais Meditation. Whenever he plays he impresses us with the thoroughness of his violinistic art and the vocal beauty of his tone. Fritz Kreisler's delicate poetic sentiment expressed in Love's Joy was not improved by bass drum and cymbals, but its joyous spirit was appreciated by the audience and its undulating rhythm was brought out effectively by the orchestra. Chabrier's effervescent Espana Waltz brought the concert to a happy conclusion, and the audience was reluctant to leave.

## THE FIRST POPULAR CHAMBER MUSIC CONCERT

Chamber Music Society Pleases Audience With Lighter Form of the Classics and Arouses Enthusiasm With the Style and Accuracy of Execution.

By ALFRED METZGER

The Chamber Music Society of San Francisco gave the first of its popular series of chamber music concerts at the Players' Club Theatre on Tuesday evening, November 11th, in the presence of an audience that practically occupied every seat in the neat and cozy auditorium. If the term "popular" chamber music means that it is a phase of compositions of the higher form that appeals directly to people not yet familiar with the most serious music then this term is well applied, for the program presented on this occasion assuredly aroused the audience to an understanding and enjoyment of music not yet acknowledged and appreciated by the musical public at large, and here the Chamber Music Society is doing us a great service.

The opening number was the Haydn Quartet in D major, op. 64, No. 5, for strings. It was played with a lightness of tone, accuracy of technique and grace of phrasing that brought out the most delicate shade of Haydn's beauty. Even in the speediest passages neither phrasing, nor technique nor intonation was neglected. The four musicians played like one individual. It was simply irresistibly enjoyable. The finale in particular was an example of ideal chamber music interpretation. The Leclair Sonata in D major for flute, viola and piano gave Elias Hecht another opportunity to display his musicianship and he certainly took gratifying advantage of this chance. His tone was warm and rich and his coloring was intelligent and artistic. On this occasion also Louis Persinger appeared for the first time as pianist and acquitted himself with his usual finesse. However, in his endeavor to prevent any predominance of the instrument he occasionally was a little too timid, thus permitting the flute and viola to predominate. However, this is erring in the right direction, for it is to be preferred to the predominance of the piano. The Petite Suite, Op. 56, for flute, violin and piano, was presented with equal artistry, the various parts being interpreted with the limpidity and accentuation of dance forms of composition. The exquisite shading and phrasing are the most delightful features of these events. The familiar Handel Largo, Tschaikowsky Cantabile and Boccherini Minuet seemed to take on new beauties under the Chamber Music Society's refining artistic touch. The Glazounow Novelettes, Op. 15, formed a most happy ending to this enjoyable feast of lighter chamber music compositions.

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### PERSINGER AND ARGIEWICZ AT SYMPHONY

Lonis Persinger and Artur Argiewicz, concert-master and assistant concert-master, respectively, of the San Francisco Symphony Orchestra, will again be soloists on Sunday afternoon, November 23, in the Curran Theatre, when the repeat concert of the fourth regular pair of concerts will be played under the direction of Alfred Hertz.

Beginning with this event, the Sunday concerts will begin at 2:45 o'clock, instead of 2:30, as has hitherto been the custom. This is done to meet the requests of many out-of-town patrons. The Friday concerts will begin as before at 3:00 o'clock.

Persinger and Argiewicz' violinistic art will again be displayed in Bach's beautiful concerto for two violins and orchestra, which, until the present pair of concerts, has not had place on a Hertz program. This composition holds a unique place in symphonic literature.

The announcement of Persinger's appearance as soloist means a crowded house, for the concert-master is tremendously popular and he has established himself as an important figure in the musical affairs of the Pacific Coast. His fame is international and he has appeared successfully on both sides of the Atlantic as soloist with leading symphony orchestras and in recital.

Persinger has been concert-master and assistant conductor of the San Francisco Symphony for five seasons. He is also director of the Chamber Music Society.

Argiewicz has been assistant concert-master of the Hertz organization for three seasons. His experience in a solo capacity has been wide. For seven years he was a member of the faculty of the New York Institute of Musical Art. Later he was assistant concert-master of the New York Symphony.

The orchestra alone will on Sunday be heard in Tchaikowsky's wonderful Fourth Symphony, the one with the famous pizzicato movement and in the overture to Schumann's solo opera, "Genoveva," the latter being offered for the first time in San Francisco at this pair of concerts.

Conductor Hertz will offer another glorious program for the fourth "pop" concert, to be played Sunday afternoon, November 30, in the Curran. These are the numbers: Overture, Oheron, Weber; Allegretto gracioso, from Symphony No. 2, Brahms; Ballet Suite, Gluck-Gevaert; The Preludes, Liszt; Funeral March of a Marinette, Gounod; Prelude, Jarnefeld; Berceuse, Jarnefeld; Serenade, Pienne; Polonaise, Chopin.

The symphony management again urges concertgoers to make immediate ticket reservations at Sherman, Clay & Co.'s, for at all of the previous "pop" events, the theatre has been completely sold out several days in advance of the concert day.

### SOUSA'S FINAL PROGRAM

The engagement of Sousa and his inspiring band is in full swing and the crowded house that attended his opening concert at the Auditorium once more attested to the popularity of the great band leader and his wonderful organization. Sousa is receiving a series of ovations on his present tour, which will be brought to a climax with cheering crowds at his remaining San Francisco concerts, to-day, to-night, and to-morrow afternoon and night. Mary Baker, excellent soprano, and Florence Hardeman, violinistic genius, will appear at all remaining concerts, which will personally be conducted by Lieut. Sousa. To-day's instrumental soloist is Joseph Green, xylophonist, to-night's, H. Benne Henton, saxophonist, to-morrow afternoon, Louis P. Fritze, flutist, and Sunday night's, Frank Simon, cornetist. Tickets for all events may be secured at either Sherman, Clay & Co.'s, or at the Auditorium ticket offices.

### ALLIED ARTS ASSOCIATION PROGRAM

The Allied Arts Association of San Francisco, of which Miss Hilda H. Heide is president, presented the following interesting program at their monthly meeting at the St. Francis Hotel, Monday evening: Piano, Nocturne, Opus 45, No. 2 (Chopin), Capriccio, B minor (Brahms), Scherzo (Arenskey), Viola Oatman; Vocal—Border Ballad (Cowen), Where e're You Walk (Handel), Pilgrim's Song (Tchaikowsky), George H. Wright; Lecture Recital, What Literature Can do for Us, Miss Ethel Cotton; Vocal—Star (Rodgers), One Fine Day, Madame Butterfly (Puccini), Sylvella (Sinding), Miss Hynson; Interpretive Dances, Forest Hoppling, Spanish, Egyptian, Accompanist for the evening, Walter Frank Wenzel.

The Pacific Coast Musical Review, \$2.00 per year in advance

### DANCERS AND COPELAND A BREEZY NOVELTY

The most delightful novelty of the current musical season will be the unique performances of the famous Isadora Duncan Dancers and George Copeland, the pianist in San Francisco and Oakland next week. Two remarkable programs will be given in the Columbia Theatre by this wonderful combination, and one in the Auditorium Opera House in Oakland. The San Francisco dates are the Sunday afternoons of November 30th and December 7th, and the Oakland engagement will be given on Monday night, December 1st.

Those who remember the joint concert by Harold Bauer and Isadora Duncan will await with keen expectation the arrival of the present combination. Substituting for Isadora are six beautiful and graceful girls. They were trained by Miss Duncan, and have been in her school at Bellevue since childhood. Copeland, is splendidly adapted to the work of playing the piano while these girls interpret his work. He is a Chopin player of marked ability, and his playing of the moderns, such as Debussy, etc., is admired by his confreres. The program for November 30th here, and in Oakland, will be identical, and is so beautiful no further comment than reproduction here would seem necessary: Part I—First Movement, Sonata Tragica (MacDowell), Mr. Copeland; Dances from "Iphigenia in Aulis" (Gluck), Ensemble. Part II—Nocturne No. 2, Lisa, Marche Funebre, Ensemble, Mazurka No. 25, Anna, Prelude No. 7, Erica, Mazurka No. 24, Erica, Etude No. 21, Lisa, Mazurka No. 10, Theresa, Valse, No. 6 Irma, Valse No. 11, Anna, Valse Brillante, Ensemble, (Chopin); Bourree (Bach), Fantaisie-Improvisation (Chopin), Gnossienne (Satie), Poissons d'or (Debussy), L'apres-midi d'un faune (Debussy-Copeland), Danse de Puck (Debussy), Reflets dans l'eau (Debussy), L'ile Joyeuse (Debussy), Mr. Copeland. Part III—Suite of Waltzes (Schubert), Ensemble; Spanish Dances: Recuerdos (Grovelez), Tango, El Polo (Albeniz), Espana (Chabrier-Copeland), Mr. Copeland; Amazon Dances from "Iphigenia in Tauris" (Gluck), Marche Militaire (Schubert), Ensemble.

A special program, replete with works equally fascinating, and practically entirely different will be given at the second Sunday matinee. Special drapes and curtains, of rich green velvet, will form a notable background for the dancing, and light effects that carry strange and wonderful results bring forth the beauties of the performance. Tickets for these two events, which are given under Selby C. Oppenheimer's management, can now be secured at Sherman, Clay & Co.'s.

### ACTIVE ACTIVITY

A recent San Francisco press item reads: "A school of music which ranks among the best in this city is the Kellar-Fox School of Music, with a branch at Oakland. Mrs. Alice Kellar-Fox, the director of this institution, has a wide reputation as a competent instructor. Before locating permanently in San Francisco, Mrs. Kellar-Fox (a native daughter) had traveled all over the world with great success in concerts; also starred in several musical plays, and at a tournament in New York City was awarded a gold medal as the foremost lady banjolist of the world, having studied with the great Farland. Mrs. Kellar-Fox is famous for her versatility. Besides possessing a soprano voice of remarkable sweetness and power, she excels as an artist on several stringed instruments, including the violin and piano."

This item fails to state that, among her other activities, Mrs. Kellar-Fox is secretary of The San Francisco Music Teachers' Association, which is a branch of The Music Teachers' Association of California, and at the ninth annual convention of the parent society in San Francisco (July 5th, 6th, 7th, 8th and 9th) was active on several committees including "press and publicity" and "reception," besides rendering vocal solos with her own accompaniment at the convention banquet. These were a love song with guitar accompaniment, and a medley of Hawaiian songs with ukulele. If this isn't "Active-Activity," what is it?—The Cadenza, Sept. 1919.

### HEIFETZ MAIL ORDERS

In order to avoid any last minute rushes, and to insure fairness to all patrons and to the music public in general, Manager Selby C. Oppenheimer announces that he will from now on receive mail orders for the two Heifetz concerts, which will take place in the Exposition Auditorium on the Sunday afternoons of February 8th and 15th. These orders will be filed in order of receipt and tickets will be selected as near location desired as possible. Heifetz is undoubtedly one of the great musical sensations of the age, and his concerts here, as in every place, will bring together a crowd that will tax every available corner of the Auditorium.

### HANDEL'S "MESSIAH" AT CHRISTMAS

The Yuletide season this year will be made still more important by a great production of Handel's famous Christmas oratorio, "The Messiah," which will be given at the Auditorium in Oakland, on Tuesday night, December 30th, under the direction of Paul Steindorff, whose fine productions of "Stabat Mater," "Elijah," "Orfeo," etc., have brought him fame as a producer of oratorio in its best form. Steindorff is the choragus of the University of California, a position of honor he has held for a decade, and has at his command a chorus of the finest attainments, augmented in addition to his University classes, by the memberships of the Berkeley Oratorio Society and the San Francisco Choral Societies, of both of which he is the director. The coming production of "The Messiah," which is Handel's greatest masterpiece, will be given in true "Elijah" sumptuousness, which means that every detail of the rendition will be complete. The chorus will number between one hundred and fifty and two hundred voices, a full orchestra of fifty symphony players will play the score, and Steindorff will have a quartet of distinguished and famous soloists to render the solos, duets, trios and quartets of the immortal work. Popular prices will prevail, and as usual in the case of all Steindorff performances, the management is in the hands of Selby C. Oppenheimer.

### SCHUMANN-HEINK IN JANUARY

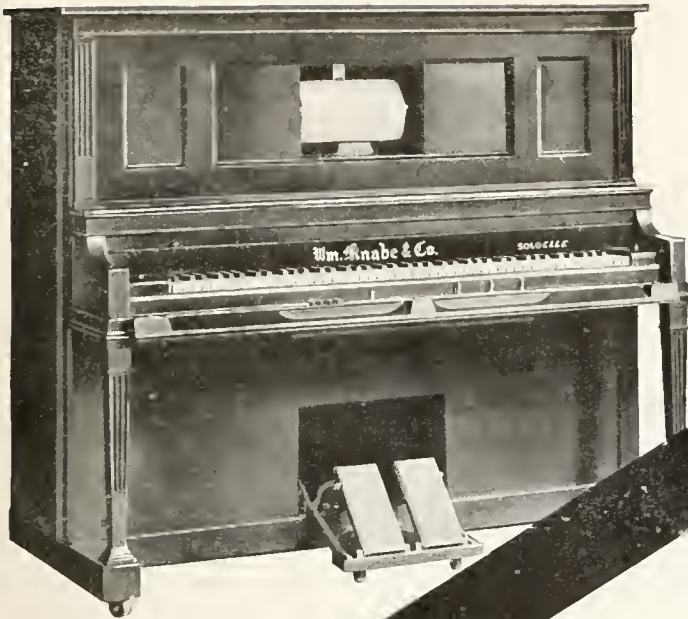
Of the peerless Schumann-Heink, who returns to San Francisco and Oakland for a short series of "Popular" concerts in January, appearing at the Exposition Auditorium, this city, on Sunday afternoons, January 4th and 11th, and at the Auditorium in Oakland on Tuesday night, January 6th, Herman Devries, the eminent critic of the Chicago Evening American recently said in a review of Madame's Chicago concert—"The Queen of all contraltos is Madame Ernestine Schumann-Heink. If her reign began forty-one years ago, as she so touchingly admitted from the platform at Orchestra Hall yesterday, she is to-day no less a queen. Before the moving effulgence of her unique and deathless art criticism is indeed mute. As Du Maurier made one of his characters in Trilby say, to sing like that is to pray, I dare say there is no man so insensible to the influence of such art that can listen unmoved to this extraordinary woman. To-day, after forty-one years of vocal service, the tone of this incomparable instrument still pours forth golden riches, a veritable treasure of warmth and color and emotional expression. What a record, what a standard for impatient youth of to-day. Yesterday was the embodiment of the song ideal, and a vast audience welcomed her, acclaimed her. Inevitable hosts they packed the hall, thronged the stage, eager to pay homage at the feet of this ever young, ever great, ever wonderful, artist. Everything she sang was perfectly sung."

On her coming tour Madame Schumann-Heink will have the assistance of Frank La Forge, premier pianist and accompanist. Mail orders for the Schumann-Heink concerts are already deluging Manager Oppenheimer's desk.

### MILL VALLEY MUSICAL CLUB PROGRAM

On Tuesday evening, November 11th, the Mill Valley Musical Club held its first meeting and program in the Outdoor Art Club building. This is a new and big thing for Mill Valley as residents depended on San Francisco to fulfill their musical desires, but now she can boast of a musical society of her own with a splendid membership of both active and associate. Ernest endeavors have been afloat for some months which materialized into the actual on October 14th last, when a charter membership of thirty or more elected their officers and directors, which are: President, Miss Ethel A. Johnson; Vice-President, Mrs. Leigh Hemmingsway; Secretary, Mrs. J. M. Tully; Treasurer, Mrs. John D. Saxe; Miss Hertha Meyer, Miss Doris Donnan, Mr. Theodore Salmon, and Mr. Funk, the four directors. After an introductory by the President, the program followed: Songs—(a) Open Thy Blue Eyes My Beloved (Massenet), (b) O Press Thy Cheek to Mine (Jensen), (c) The Sea (MacDowell), (d) Where My Caravan Has Rested (Lohr) Bruce Cameron, accompanied by Mrs. Gardener; Piano—(a) Etude (Kullak), (b) Etude in A minor (Chopin), Miss Doris Donnan; Songs—(a) Could My Songs Their Way Be Winged (Hahn), (b) Farewell at Morn (Pessart), (c) By the Waters of Minnetonka (Thierlow Lieurence), Mrs. J. E. Laidlaw, accompanied by Doris Donnan; Reading—The Bishop and the Candle Sticks, Les Miserables (Hugo), The Birth of a Rainbow (Hilda Heide), Miss Hilda Heide; Songs—(a) Mary of Argyle (Nelson), (b) Lock Lomond, Old Scotch, (c) Joy of Lassie (Wenkin), Roses (Adam); He Bid Me to Love (Halton), Bruce Cameron.





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Paolo Gallico  
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G. Huberdeau  
Engelbert Humperdinck  
Mark Hambourg  
Minnie Hauck  
Clara Louise Kellogg  
Jan Kubelik  
Lilli Lehman  
Liza Lehmann  
Theodor Leschetitzky  
Pauline Lucca

Victor Maurel  
Eugenie Mantelli  
Nellie Melba  
Heinrich Meyn  
Ovide Musin  
Arthur Nevin  
Albert Niemann  
Lillian Nordica  
Rosa Olitzka  
Leo Ornstein  
Kathleen Parlow  
Gertrude Peppercorn  
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## NEW YORK OPERA SEASON OPENS

(Continued from Page 1, Column 2)

Mme. Helen Stanley, a soprano of rare attainments, of both the Metropolitan and Chicago Opera Companies, who will soon be heard on the Pacific Coast, gave a successful recital at Carnegie Hall on Tuesday afternoon under the management of Loudon Charlton. She is one of the few singers I have heard in concert this season whose voice seemed flawless; a prima donna with clear diction, ample power and none of the so-called "registers." Her program included three new songs entitled "Triptyque," by Georges Hue, which she gave admirably. Widor's "Contemplation" was especially well sung and was repeated. To her French group she added as an encore Debussy's "Beau Soir." It was the charming soprano's first recital of the season, and the event was sufficient to insure a capacity house. The floral gifts were profuse, entirely covering the piano and the front of the stage. Furthermore she deserved them all for in my humble judgment there is no better soprano on the concert stage today—and she is American.

Another artist under the management of Loudon Charlton is the young Belgian violoncellist, Maurice Dambois, who was further distinguished by a visit from the King of Belgium. He gave one of his recitals in Aeolian Hall Friday night. He has a fine technique and his artistry was equal to all the demands. His program included pieces by Haydn, Bruch, Kreisler and Dambois himself.

Harold Henry gave an unconventional program for his recital Friday afternoon at Aeolian Hall under the management of Winton and Livingston. He played Cesar Franck's prelude, choral and fugue toward the end of his program. Liszt's Fantasia sonata was played early in the afternoon. An attractive number of his own, "The Dancing Marionette," pleased the audience and had to be repeated. Beginning with Bach, the program ended with Moszkowsky, a somewhat neglected composer. Mr. Henry gave a brilliant performance of the "Caprice Espagnol."

Mme. Dorothy Berliner played a representative program at Aeolian Hall Saturday afternoon. Chopin B minor Sonata and Beethoven's C minor variations evidenced a genuine knowledge of traditions and requirements, and smaller compositions by De La Cima, Albeniz, Larraza, Granados and Noguera were played in a graceful fluent style. Here is a pianist of unusual attainments who under the management of M. H. Hanson never fails to draw a crowd and yet can not be induced to leave the metropolis to go on tour, so I'm afraid it will be a long time before you hear her on the Pacific Coast.

Georges Baklanoff, leading baritone of the Chicago Opera Company, gave an interesting recital in Carnegie Hall on Saturday night under the management of Haensel and Jones. It was largely attended by those who had heard the baritone in opera and seen him in action. He sang a group of operatic airs, songs of Schumann, a French group, and four songs by Rachmaninoff. His singing was spirited and intelligent, even though he had not mastered all of the requirements of appearances in recitals. He should be heard oftener in concert.

## GERTRUDE HOFFMAN AT ORPHEUM

The Orpheum will present next week a stupendous new bill with Gertrude Hoffman as its headline attraction. She will appear in an entirely new offering, elaborate as her previous ones, staged as usual with infinite pains and compelling originality and accepted where it has been presented as the best product of her long-recognized genius. It is a one-woman revue and composed of dances and impersonations which constitute a marvel of delight and intensify the recorded opinion that she is one of the greatest luminaries on the modern stage.

Erwin and Jane Connelly, who will be remembered for their successful presentation of W. B. Gilbert's Dramatic Contrast, "Sweethearts," will present a new one-act play entitled, "The Tale of a Shirt," which concerns a laundry girl who having no friend or relative in the recent war creates a hero for herself. An uncalled-for shirt at the laundry she imagines to be the possession of a soldier who has made the supreme sacrifice in France. Much to her surprise the garment is one day called for, and thereby hangs the tale of a shirt.

Franker Wood and Bunea Wyde will bid for popular approval with their latest vehicle which they style "A Satire of Greenwich Village." It enables them to sing, dance and jest in that entertaining manner for which they are so famous. Claudia Coleman, a newcomer in vaudeville, with a fine reputation earned in musical comedy and the legitimate, makes odd types live before her audiences with the assistance of a few hats and wonderful facial expression. She impersonates women every one knows, including "The Woman in the Hotel Lobby," "The Girl Behind the Music Counter" and the "Women at an Afternoon Club Meeting."

The Four Casting Wards, whom many athletic authorities pronounce the greatest gymnasts in the world, are Americans. The Wards are said to be the only casting act making a triple somersault to the feet. Samaro and Sonia, who were members of the Russian Royal Court Ballet, will appear in a series of Russian dances in the performance of which they have no superiors.

Enrico Aresoni, a dramatic tenor whose superb voice and perfect culture have won for him an enviable reputation, will be heard in operatic selections. Venita Goul in Impressions of State Celebrities, and Eva Shirley, assisted by Fid Gordon's Musical Boys, and Al Roth, Jazz dancer, will complete one of the finest bills ever presented in vaudeville.

## "A DOLLAR DOWN" AT ALCAZAR

"A Dollar Down," destined for Broadway and scoring the most popular hit of any new play to have origin at the Alcazar, has the largest advance sale in the history of the Belasco and Mayer playhouse. Its continuance a second week is a matter of course. John H. Blackwood's domestic comedy-drama is human and true to life and its characters are everyday persons typical of thousands of young home builders who are fighting the cost of living and at the same time reckless in indulgences.

The play has pungent humor, dramatic suspense, broad sweep of emotion and brings to the stage a new theme—the installment plan of existence. Its effect upon the audiences, and the discussion that it creates outside the theatre, establishes its box office value. The wireless of public opinion, and resultant curiosity will crowd the house through Thanksgiving week. Shouts of laughter, volleys of applause and many recalls after each act, all register public approval of what will prove the most popular and profitable new drama that the Alcazar has ever staged.

The revival of "Polly With a Past," the most luminous of David Belasco's successes, is necessarily postponed until November 30, during which week a special matinee performance will be given in aid of the Actors' Fund. Every theatre in America will join in a national memorial movement for this charity.

## "THE TRUTH" AT MAITLAND

"The Truth," which has the reputation of being the most brilliant play ever written by the prolific Clyde Fitch, author of "The Climbers," "The City," "The Girl With the Green Eyes," and numerous other successes, will be the attraction at the artistic Maitland Playhouse for the week beginning Tuesday matinee and night, November 25.

In "The Truth," Fitch has dissected womanhood in fascinating fashion, the handling of the first two acts being not unreminiscent of Wilde and of Shaw. In the last two acts, the playwright rises to strong dramatic heights. The superficial note, which is in evidence in many of Fitch's plays, is conspicuously absent in "The Truth."

"The Truth" should prove a most happy medium for the Maitland players, several of whom will have unusual opportunity for character drawing. The character roles, in fact, stand out in the play. Most conspicuous of these is Stephen Roland, the parasitical father of the heroine, which will employ the best talents of Rupert Drum. The landlady, Mrs. Genevieve Crespiigny, who has "set her cap" for Roland, should have excellent interpretation at the hands of the versatile Julia Blanc.

Ann O'Day will play the central feminine role, that of Becky Warder (created by Clara Bloodgood), whose unvarnished habits form the theme of the play. Arthur Maitland will be her husband and J. Anthony Smythe, whose work

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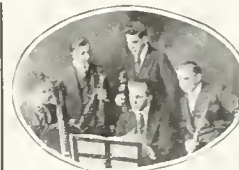
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## PACIFIC MUSICAL SOCIETY PROGRAM

Sigmund Beel and George Stewart McManus Features at Latest Concert Given at the St. Francis Hotel

By ABBIE GERRISH-JONES

A highly attractive program and one that measured up to the highest standard of musical art, was presented of the Pacific Musical Society at the St. Francis Hotel on Thursday evening, November 13th. The opening number was the Brahms Sonata for violin and piano, D minor, Op. 108, in four movements and was interpreted by Sigmund Beel, violin, and George Stewart McManus, piano. These two artists made a most gratifying combination, being apparently in perfect rapport, and the reading of this most lovely composition was as nearly perfect as it is the good fortune of an audience to hear. That this fact was appreciated was evinced in the storm of applause that followed its closing phrases. The Adagio was a particularly poetic movement and was given an adequate and satisfying expression of its beauty by the two well matched performers.

Mr. McManus appeared again in solo numbers later on the program, in addition to the Schumann Romance, D minor, and the Sonetto del Petrarca A flat, Op. 123, of Liszt, which was given with an almost vocal delicacy of treatment in which the piano keys fairly "sang," by request playing the difficult Ballade, G minor, Op. 188, of Brahms, with great brilliancy and was recalled by insistent encore to give an extra offering in the lovely Barcarolle of Liadow. Mr. Beel also gave three solo numbers: A very beautiful arrangement of a Traditional Hebrew Melody (Joseph Achron), "Scherzando," by Marsick, a delightful composition, and the "Tambourin Chinois" of Kreisler, which so delighted the audience it was given again and still Mr. Beel was recalled for an encore and played the Negro Spiritual, "Nobody Knows the Trouble I've Seen," a lovely arrangement for violin and piano, which Mr. Beel gave with all the beauty of tone and expression for which he is noted. Indeed, throughout the program in all of the numbers in which he appeared it was remarked that this artist was never heard to better advantage. George McManus was the accompanist for Mr. Beel and the sympathy existing between the two instruments was marked.

Miss Lena Frazee appeared twice on the program, singing with an intensity as well as freedom of expression that shows marked advancement in the work of this delightful vocalist. Her voice, always of beautiful quality, has expanded, broadened and developed in many ways and in the Recitative and Aria from Jeanne d'Arc showed the splendid possibilities of both volume and dramatic force. That Miss Frazee has not developed along one line alone was demonstrated in the versatility of her art as expressed in the variety of her numbers. The Grieg group was charming and in the encores given to both her numbers—for the singer was enthusiastically recalled on both appearances—she gave "Three Cavaliers" and "Mother Dearest," both Russian Folk Songs, in which she showed herself to be mistress of a humorous expression as well as the more intense and dramatic in music. Miss Frazee has become a member of the Pacific Musical Society and will doubtless be heard again on some of the splendid programs prepared by the clever president, Mrs. John McGaw. Beatrice Clifford gave Miss Frazee efficient and sympathetic support in her splendid accompanying. Preceding the musical part of the program, Mrs. McGaw gave a short talk concerning the outlook for the Pacific Musical Society's Choral, already started under the able direction of Dr. Arthur Claasen, and said that the response to the call for members was gratifying but the astonishing phase of it was that nearly all those who had hastened to take advantage of this splendid opportunity were not members of the Society, but outsiders.

In speaking of the future of this choral and the hope for its establishment as a part of the municipal music of the city, Mrs. McGaw introduced Redfern Mason, who spoke comprehensively and to the point as always, showing the advantage to be enjoyed in the establishment of a greater municipal interest and expression in good music. "In France," said Mr. Mason, "even throughout the entire duration of the war, band concerts were given on the public squares with unfailing regularity and served as a solace and comfort to those who had suffered bereavement and loss, as well as hardship, through the stress of war." He made an eloquent plea to the people for a determined effort toward both municipal bands and chorals and the persistent effort, which he predicted, would be rewarded with fulfillment in the not far distant future, for a Grand Opera House, with its own financed company, and cited the by-gone and dearly beloved Tivoli Opera House and its established company, as an example of something, which once popular, could again be established as a factor of importance in the educational progress of the coming generations.

The full program of Thursday's Musicale is given below: Sonata for Violin and Piano, D minor, Op. 108, (Brahms) Sigmund Beel, George Stewart McManus; My Heart Ever Faithful (Bach), Recitative and Aria (Jeanne d'Arc), Farewell Ye Mountains (Tchaikowsky), Lena Frazee, Beatrice Clifford at the Piano; Romance D minor (Schumann), Sonetto del Petrarco A flat, Op. 123 (Liszt), Ballade G minor, Op. 118 (by request) (Brahms), George Stewart McManus; In a Boat, The Princess, With a Water Lily, A Dream (Grieg), Lena Frazee, Beatrice Clifford at the Piano; Traditional Hebrew Melody (Arr by Joseph Achron), Scherzando (Marsick), Tambourin Chinois (Kreisler), Sigmund Beel, George McManus at the Piano.

## CALIFORNIA FEDERATION OF MUSIC CLUBS

The Musicians Club of Los Angeles held its annual Manuscript Evening November 10th, when a very interesting program was given from the compositions of the following active members: Albert Tufts, Roland

Diggle, Hague Kinsey, Homer Grunn and Frank Colby. At the close of the above program, Leopold Godowsky, who is an honorary member of the club, played for the first time in public his unpublished group of twenty-six piano solos called "Walzeriana," or Moods and Scenes in triple measure. These solos are pronounced by critics to be a most valuable contribution to musical literature, remarkable for their beauty and variety of rhythm. Though the Musicians Club is limited to seventy-five male members, it is a power in the musical life of Los Angeles, and is becoming widely known.

The Music Section of the Hollywood Woman's Club has planned an instructive, as well as interesting, course of study for this year along the general topic of "How to Listen and Appreciate Music," co-operating with the orchestral programs and the many artistic recitals that are to be given throughout the season. The first half of the year will be devoted to the study of musical form from the Folk Song and Suite to the larger Sonata Forms, and the last half of the year to the study of programs and what to expect when one attends a recital of piano, voice or violin, etc., and how to listen intelligently. The Music Study Club of Santa Barbara is now taking an active part in the development of Community Singing, and has joined Mr. Arthur Farwell in his Community Chorus work. The Club is providing an accompanist for each meeting.

## FACULTY RECITAL OF THE INSTITUTE OF MUSIC

The artists for the Third Faculty Recital of the Institute of Music, Arthur Conradi, director, will be George Edwards, pianist, Arthur Gundersen, violinist, and Arthur Conradi, violinist. The program will be as follows: Bach—Concerto in D minor for two violins; Bach—Prelude and Fugue in F minor, George Edwards—Portrait: "The Philosopher," Zerebmski—Polonaise; Godard—Six Duets for Two Violins; Porpora—Adagio and Fugue, Mozart—Minuet, Wieniawski—Russian Airs.

Mr. Gundersen is in charge of the violin department of the Preparatory School of the Institute. He is an artist of great promise and has already achieved considerable prominence through his public work in this city. Mr. Edwards' composition "The Philosopher," is practically new. It is a delightful departure from the ordinarily conventional form of such writings. Profound and thoughtful throughout, it is admirably in keeping with its title.

The Porpora Fugue for violin is very rarely heard. It seems strange that with the sudden revival of old Italian violin classics, this composition should have been neglected. The concert will be given in Sorosis Hall, as usual, on November 28, at 8:15 p. m.

## MME. SPOTTE AROUSES ENTHUSIASM

Assisted by Miss Imogen Paey, Distinguished Contralto, Delights Audiences in Chico and Hollister During Latter Part of October

Mme. Anna Ruzena Spotte, the distinguished contralto, recently sang in Chico and Hollister, under the management of Mrs. Jessica Colbert, and scored an unequalled success. Her associate artist was Miss Imogen Paey, who appeared on the program both as soloist and accompanist and shared the honors of the principal artist. The following extracts from the daily papers speak for themselves:

**Chico Record, October 31st.**—It augurs well for the success of the season's concerts arranged by the Chico Saturday Club that last night's program was of a high order of excellence, the artists were well chosen and the audience was large and appreciative. Mme. Anna Ruzena Spotte, a contralto soloist, possessing a voice rich in melody and abundant in power and quality, charmed her audience from the first number until the final Japanese Lullaby, sung in response to a merited encore. Nor was the instrumentalist a whit less capable. Miss Imogen Paey captured the attention of her hearers by her masterly execution, which was demonstrated in the opening bars of Saint-Saens' *Mon coeur s'ouvre a ta voix*, and was sustained even more noticeably in one of Chopin's melodious waltzes, and in the etude by our own American composer, MacDowell. In solo, and concert both artists were happy and in accord with each other and the audience, and both were heartily encored for several numbers. Particularly fortunate was the encore given Mme. Spotte for the third number in *The Songs of the Desert*, by Gertrude Ross, a California composer. Her second rendition of *The Dawn* far excelled the first.

**Evening Free Lance, Hollister, November 3rd.**—Mme. Anna Ruzena Spotte, contralto, accompanied by Imogen Paey, accompanist, delighted a good audience at the Opal Theatre on Sunday afternoon in the first concert of the 1919-1920 series. In securing Mme. Spotte, Miss Ida G. Scott maintained the high standards which she has set during the past few seasons and the singer more than made good on the glowing press notices which she had been given. Oftentimes a singer fails to hold their audience through a long program, but Mme. Spotte's voice seemed to grow in strength and mellowness with each number and the second part of the program was more effectively and pleasingly rendered than the first half. Songs of the Desert were the feature of the first part of her program, and the second part was prefaced with a short talk of Bohemian music. Miss Paey rendered two beautiful piano solos during the interim and both artists were warmly applauded by the highly appreciative audience.

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## WALDROP-RAAS WEDDING A BRILLIANT AFFAIR

Bohemian Club the Scene of Impressive Ceremony When Two Prominent Members of the City's Musical Cult are Joined in Matrimony

The Pacific Coast Musical Review not being versed in recording wedding ceremonies, we take the liberty to quote from the San Francisco Chronicle concerning the marriage of Uda Waldrop and Marguerite Raas, as follows:

Tall redwoods, brought from the famous Bohemian Grove, made the Bohemian Club jinks room a wonderful place for the wedding last Wednesday night of Miss Marguerite Raas and Uda Waldrop, the first wedding ever solemnized under the club roof. Under the direction of Harry Francis, the redwoods were banked solidly over the stage, where the bridal party stood, forming a fragrant background for the scene. The front of the stage was banked with green boughs and quantities of white marguerites, a pretty tribute to the bride. The chandelier in the center of the room was hung with green and the balcony rail was covered with green, studded with white blossoms.

A long table was placed under the balcony for the serving of the buffet supper, and this table was elaborately decorated with fall flowers. The red room, where a reception was held after the ceremony, was decorated with quantities of blossoms of the season, banked along the mantelpiece and placed in great vases and baskets. The bride made a charming picture in her wedding gown of ivory satin, the bodice trimmed with real lace, which had belonged to her grandmother. Another wonderful piece of old lace formed her veil, falling from her coiffure to the end of the court train and being edged with tiny wreaths of orange blossoms. Her bouquet was of butterfly orchids and gardenias.

Mrs. Frank Howard Allen, Jr., matron of honor, wore a gown of apple green, trimmed with silver lace, and carried a shower bouquet of Ophelia roses, tied with tulle to match her gown. Miss Rhoda Niebling, maid of honor, was gowned in a delicate apricot toned satin, trimmed with silver, and also carried Ophelia roses. The two bridesmaids, Miss Mary Armsby and Miss Kathleen Byrnes, wore gowns of lavender net over lavender taffeta, trimmed with silver, and their bouquets of roses were tied with lavender tulle.

Wallace Sabin was best man, and the ushers were Ernest Raas, Austin Sperry, Leslie Taylor, Henry Perry and Harris Allen. Rev. Charles Deems of Ross and Rev. Edward Morgan of St. Luke's, officiated, and the bride was given in marriage by her father, J. C. Raas. Mr. and Mrs. Waldrop will be away for ten days on their honeymoon, returning to make their home in this city.

Among the wedding guests were: Messrs. and Mesdames James K. Armsby, Roger Bocqueraz, Frank Fuller, W. J. Byrnes, Warren Palmer, Arthur W. Foster, Courtney Ford, Alan Van Fleet, Haig Patigan, Roy Folger, William Ede, George Young, Wyatt Allen, O. H. Harrison, Hughes Lyons, William Palmer Horn, Leonard Abbott, Henry Keuchler, Charles Bulotti, Stephen Nerney, Burr Eastwood, Eugene Blanchard, Dr. and Mrs. Ernest Dwight Chipman, Judge and Mrs. Edgar Zook; Mesdames: Albert Raas, M. Newhall, E. G. Lyons, Misses Valerie Raas, Alice Palmer, Maye Colburn, Louisiana Foster, May Hoyt, Gertrude Byrnes, Melanie Lancel, Elsa Korbel.

## HARRY LAUDER TO APPEAR AT CURRAN

The only Harry Lauder, knighted since his last visit to the United States, but still the inimitable Scotch minstrel as of yore, will inaugurate a week's engagement at the Curran the coming Monday evening, November 24th. There will be a daily matinee beginning Tuesday.

Lauder has recently concluded a series of successful engagements in Australia and New South Wales, which were arranged as part of a comprehensive world tour, and, following a brief season in the United States, which has only been made possible by shipping conditions that made direct sailing an impossibility, he will sail for South Africa via New York.

But, whatever the conditions that have made possible the return of Sir Harry to the United States, his welcome will be such as to leave no doubt of the high place he occupies in the hearts of the American public.

Lauder's popularity has been won by sheer merit and individuality, and the droll humor he puts into his song characterizations creates an atmosphere of intimate and homely merriment that is irresistible. The Scotch comedian, moreover, never returns without a new collection of songs, each retaining something of the quaintness of the old offerings, and yet presenting something new in the way of melodious comedy.

Among this season's peculiarly Lauder-esque songs, and the one that has, perhaps attracted the most attention because of its eccentric humor, is "When I Was Twenty-One." This is said to be a legitimate and thoroughly human successor to "She is Ma Daisy," and the other bits of song grotesquerie with which Lauder first compelled the laughter of American audiences. Then there is a sailor song, "There is Somebody Waiting for Me," a typical Scotch melody, "Back, Back to Where the Heather Grows," and a characteristic Lauder offering, "I Think I'll Get Wed in the Summertime."

As always, Sir Harry is said to give of himself generously to his audiences, but there is also a company of clever entertainers to assist in filling out the program. They include Milo, the tramp comedian; Muriel Winlow, the "Little Peacock of Vaudeville"; The Kitamura Japanese, the Act Beautiful and Miss Marian Valance, Scotch soprano. And there is, of course, the Kiltie band of bagpipers to give an extra touch of Old Scotch to the entertainment.

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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, NOVEMBER 29, 1919.

PRICE 10 CENTS

## PERSINGER AND ARGIEWICZ REVEAL EXPERT MUSICIANSHIP

Concert Master and Assistant Concert Master of the San Francisco Symphony Orchestra Render the Famous Bach Double Concerto in a Manner to Justly Arouse the Enthusiasm of the Audience to the Extent of an Ovation—Alfred Hertz Gives Impeccable Interpretation of Tschaikowsky's Fourth Symphony

By ALFRED METZGER

So far it has always been the conviction of the regular visitors at the Friday afternoon Symphony concerts that the audiences assembling on these occasions were rather reluctant in their expressions of approval. In this respect they seemed to lack the demonstrativeness of the Sunday afternoon audiences. That there are always exceptions to any rule was again proved at the first of the fourth pair of symphony concerts at the Curran Theatre, on Friday afternoon, November 21st, when the audience expressed itself in fully as enthusiastic and spontaneous terms as the Sunday audiences have so far done exclusively. Whether our Friday symphony audiences are awakening to the realization of the thrills to be obtained from listening to the best of music rendered in the most ideal fashion, or whether it was the character of the program that called forth greater demonstrations than usual, remains to be seen at future Friday afternoon concerts. Anyway, it was gratifying to note that "society" is beginning to feel the effect of these excellent concerts and also the joy to be derived from unrestrained abandonment to one's real feelings.

healthy, vigorous, strong and "meaty." Mr. Hertz and the San Francisco Symphony Orchestra gave it a most impressive and effective reading.

The bright particular feature of the program was the truly noteworthy performance of Bach's Double Concerto by Louis Persinger and Artur Argiewicz, concert master and assistant concert master of the orchestra. Mr. Argiewicz had never been heard before, although he is now in his third season with the orchestra. His debut certainly placed him immediately among the favorite soloists of the orchestra. But this being an ensemble number we can not consider it from the standpoint of a solo performance and so in reviewing this concerto it becomes our task to review the artistry of Messrs. Persinger and Argiewicz from the standpoint of a concerto. Both artists possess an unusually smooth and mellow tone not exactly of great volume, but of that penetrating "timbre" that makes up in quality what it may lack in quantity. Technically both musicians are skilled to the extent of impeccability, the most difficult passages flowing from their finger tips

conduct Tschaikowsky's Fourth Symphony is to hear a musical performance of transcendent beauty impossible to surpass and extremely difficult to match.

### EVA CLARK HONORED BY BELGIAN KING

Chosen from among all the sopranos of the city to sing for King Albert and Queen Elizabeth of Belgium on the occasion of their notable luncheon at the Palace Hotel on October 14th, last, Miss Eva Clark, the popular soprano, thought that her cup of joy was indeed running over. Now she is sure of it. Last Friday, F. Drion, Consul General of Belgium, at the command of King Albert, presented Miss Clark with the "Palme d'Or de l'Ordre de la Couronne," as a token of their Majesties appreciation of the entertainment afforded them.

Miss Clark, who is the soloist at the Palace Hotel Rose Room, wore her new decoration last night, and received the hearty congratulations of her many friends. Miss Clark is the first soloist to appear at the Palace Rose Room, her engagement there following her appearance before the king and queen, on which occasion she won the frank applause of their Majesties and the approval of all who heard her. Resident Manager Halsey E. Hanwaring of the Palace, decided to engage Miss Clark for the Rose Room, with the result, she has proven one of the best attractions this exclusive dining place has ever offered. Miss Clark studied under Giacomo Minkowski and is one of the most popular sopranos of the west.

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Both the program and the manner in which it was presented justified to the fullest extent the enthusiastic attitude of this fashionable audience. And in this connection it may be well to add that while the Sunday afternoon concerts have so far taxed the capacity of the Curran Theatre to the utmost the Friday afternoon audiences, who pay twice the price of admission, have also reached the sold-out condition with but a few occasional seats upstairs being vacant. This means that if this attendance continues to the end of the season, and there is no reason to assume that it will not, over 75,000 people will attend the Curran Theatre performances alone, not to say anything about the usual complimentary concerts at the Palace Hotel Palm Court, and the huge popular concerts at the Exposition Auditorium.

The opening number of the Fourth Pair of Symphony concerts was Schumann's Genoveva Overture. We do not remember having heard this excellent work before in this city, although it may have been played. It is a work somewhat heavier in dramatic and orchestral treatment than overtures usually are. Indeed in this respect of building up a dramatic story it borders very closely on the symphonic poem idea. Possibly it is accepted as a symphonic poem by those conductors who place it upon a symphony program. It contains that easy flow of thematic development so frequently demonstrated in Schumann compositions and is essentially a work belonging to the romantic school. It is



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and bows with astounding facility. The extremely difficult fugue figurations, which so frequently occur in the form of responsive and interlacing phrases of unusual length, and which, because of the necessity of rhythmic accentuation, musicianly phrasing, concentration of mind and accuracy of execution, were interpreted in a manner that recalled the performance of this same concerto by Kreisler and Zimbalist not so very long ago and without disadvantage to Messrs. Persinger and Argiewicz. The orchestral part was interpreted with finesse and musicianly precision rounding out the performance to ideal dimensions.

The program concluded with Tschaikowsky's tragic Fourth Symphony, possibly the greatest Tschaikowsky work from an unqualified serious musical standpoint. We know of no conductor able to give this symphony a more convincing and thrilling reading than Mr. Hertz. His absolute comprehension of the deeper meanings of the work and his almost miraculous knack of transmitting his own ideas to his audiences reveals itself in this particular work to an unusually realistic extent. It is impossible to imagine a finer interpretation of the Scherzo movement, nor a more gripping climactic attainment of the finale. Passion and tragedy seem to rule throughout the work with an occasionally entrancing vision of poetic lyricism. To hear Alfred Hertz



MISS EVA CLARK

The Delightful Young Soprano Soloist Who Recently Received a Decoration From the King and Queen of Belgium for Her Excellent Singing at the Palace Hotel

the direction of Roy D. McCarthy, War Camp Community Service song leader, held its first session at the Young Women's Christian Association, 1515 Webster street, last Monday evening, November 24th, at eight o'clock. In addition to the practical work in directing community singing, an address on Community Music was given by Alexander Stewart, who, during the past year, has acted as Supervisor in the Community Music program of the War Camp Community Service on the Pacific Coast. Other speakers who will be heard at these classes are the following: December 1st—Dr. G. M. Stratton, of the Department of Psychology University of California; Subject: Arousing Community Consciousness Through Community Music. December 22nd—Herman Trutner, Supervisor of Bands and Orchestras Oakland Public Schools; Subject: The Place of the Band and Orchestra in Community Music. December 29th—Glenn Woods, Director of Music, Oakland Public Schools; Subject: Musical Fundamentals in Conducting Community Singing. January 5th—Lawrence Moore of the Oakland Rotary Club; Subject: Community Singing from the Standpoint of the Business Man.

The University of California Extension Division is cooperating in the work of these classes and instruction is free to all interested. Visitors who may wish to hear any of these addresses may do so without formally joining the class.



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## NINETEENTH YEAR

### PUBLISHING UNDER GREAT DIFFICULTIES

There has been a printers' strike in New York during a number of weeks and the weekly publications of the metropolis have either suspended publication entirely or they are being published under almost unthinkable difficulties. Naturally the musical journals share in this temporary disturbance of the even tenor of the publisher's way. The Musical Courier, with an ingenuity worthy of the highest praise, has been adopting the policy of the Literary Digest and has been setting out an abbreviated paper upon the photographic type-writer process. The most recent issue—that of November 6th—is entitled an Emergency Strike Edition and contains sixty-six pages of interesting reading matter, all printed in typewriter form. We heartily congratulate the Musical Courier upon its great enterprise and can not help but admire its pluck and tenacity. At the same time we extend to it our sympathy in these times of difficulties and sincerely hope that it will soon again be able to come to us in its well known dress and with its well known thoroughness of dealing with the news. We, in conjunction with numerous other music lovers, have been missing it.

Musical America has adopted an easier, but none the less admirable road. It has been printing its paper a few hundred miles away from New York surmounting difficulties that only a publisher can realize. It has temporarily reduced its size to thirty-two pages, and is notably forced to reduce some of its popular features and its always neat appearance, but it is being published—that is something to be grateful for. Knowing the ordinary difficulties under which publishers of music journals labor, we certainly wish to express our hearty sympathy with the publishers and editors of Musical America and trust that their troubles will soon be over and that they will as ever add to the musical progress of the country. We believe they will arise from this temporary inconvenience with renewed energy and zeal and with added prestige.

### CALIFORNIA TOUR FOR SCHUMANN-HEINK

Schumann-Heink's coming visit to California will be in the nature of a gala tour for the great singer. In San Francisco two big concerts (at popular prices) will be given in the Exposition Auditorium, and the popularity of the wonderful songbird assures that the enormous hall will be filled to overflowing on both occasions. These events will take place on the Sunday afternoons of January 4th and 11th. The diva will appear in Oakland in the big Auditorium arena on Tuesday night, January 6th. Chico, rapidly forging to the front as a musical center, will be visited on Friday night, January 9th, while Sacramento and San Jose will be allotted Schumann-Heink concerts on January 8th and 13th respectively. These dates have all been arranged by and will be under the management of Selby C. Oppenheimer, and Frank La Forge will preside at the piano for this star at all events. In the South Madame's tour will bring her to Los Angeles, Fresno, Visalia, Bakersfield, Long Beach, Santa Barbara, Santa Monica, Pasadena, San Diego, Riverside, Redlands, Pomona, and other cities and for the first time in Madame's career, Arizona and New Mexico will be visited, and concerts given in Phoenix, Tucson, Bisbee, Douglas, Morenci and El Paso.

Edward Schlossberg, the brilliant young pianist and our San Diego correspondent, has been forwarding several letters of unusual interest from San Diego, but here, too, we have been obliged to wait until we had a little more room at our disposal. It becomes more and more evident that the Pacific Coast Musical Review needs sixteen pages every week. And with a little more advertising support we could easily afford to do this.

## LOS ANGELES SYMPHONY ORCHESTRA OPENS ITS SEASON

Tschaikowsky's First Symphony is the Instrumental Feature—Alexander Saslavsky Soloist at First Concert—Mme. Anna Ruzena Sprotte Receives Ovation at Sunday Concert—Tandler Shows Improvement, but Orchestra is Weak—Rudolph Ganz Soloist With Philharmonic Orchestra Under Walter Henry Rothwell—Woman's Lyric Club, H. B. Poulin, Director, Gives Enjoyable Concert—Mrs. Colby Reveals Fine Artistry

By BRUNO DAVID USSHER

Los Angeles, November 23, 1919.  
Friday and Sunday of this week brought the double debut of the newly organized Los Angeles Symphony Orchestra under Adolf Tandler. On Friday the house seemed well filled while the attendance was not quite as good on Sunday. (It seems as if the Civic Membership Drive aimed at the enrollment of 10,000 members who were to receive ten tickets for five dollars had slowed up prematurely.) The audience was very enthusiastic when Tandler appeared on the stage on Friday, but cooled off, partly because the program was too long. Mr. Tandler was very fortunate in the choice of his soloists. Concertmaster Saslavsky on Friday afternoon and Madame Anna Ruzena Sprotte, contralto, on Sunday afternoon, who contributed largely to his successes.

Generally speaking Mr. Tandler truly rose to the occasion, by whipping a most incongruous body of instrumentalists into the shape of an orchestra. It was an astounding feat, and on the whole the programs were executed remarkably well, that is to say from a comparative viewpoint, considering the circumstances. If the players had shown their mettle as did Mr. Tandler, one might say that they had "stood the test," as has been claimed in somewhat uncritical fashion by several writers. The material Tandler has at his disposal is very, very unequal, so that Mr. Saslavsky and the other first chairmen cannot always save the situation.

The new Los Angeles Symphony Orchestra consists of thirteen first and fourteen second violins, ten violas (Otto Pauer, principal), eight 'celli, eight double-basses, two flutes, one piccolo, four oboes, (including English horn), four clarinets, two bassoons, four horns, three trumpets, three trombones, one tuba, harp and three men for percussion instruments. Mr. Saslavsky is a fine concert-master and to his impetus must be credited what the otherwise weak and uncertain first violins are doing. Prior Moore is leading the second strings. Axel Simonsen heads the 'celli, John Musso, the double-basses, Leonardo de Lorenza, the flute, and Albert De Busscher, Solo-oboe, with Wendel Hoss, first horn, and Jacob Grupp, first trumpeter, are Tandler's best men. On the whole the wood-wind, brass instruments and 'celli form the best sections of the orchestra.

On Friday we heard "The Pioneer Overture" by Rosseter G. Cole, a novelty here, repeated Sunday afternoon. It is well written and cleverly scored but neither original nor thematically strong. Most themes are short. The middle part (which is the most pleasing section) is distinctly influenced by Wagner's Ring music. The performance was shaky on Friday, particularly in the strings. The climax on Friday was the interesting first Symphony by Tchaikowsky. It seemed better rehearsed than any other number. The Adagio, in which the wood-wind had the lion's share, sounded rather good and the fugue in the last movement showed that Tandler was master of the situation. We are grateful to Mr. Tandler for having acquainted us with this earlier work of the Russian composer. Stravinsky's "Fireworks" were played in a very diffused, unconvincing manner, being entirely too difficult for a new orchestra. It sounded rather jerky, spluttering, as if the crackers had become a little damp in the cool of the evening. Mr. Tandler thus gambled away the good impression he made with the previous numbers. The public was partly stupefied, partly amused and left the auditorium disappointed. It was a come-down and showed poor judgment in the choice of program numbers. Mr. Tandler has obviously made up his mind to feature modern and difficult works. It is not fair to himself, to his new, loosely organized orchestra and to our musically rather gullible public. It is not honest from an artistic viewpoint.

Mr. Saslavsky gave us a fine, strong reading of the violin solo in Chausson's "Poem." His tone was big, warm and carried well although the orchestra was entirely too loud. Mr. Tandler conducted nearly the whole number with both arms, instead of tuning down and bringing out the exquisite orchestral hues, of which this work is so rich. In fact the success of this number was due to Mr. Saslavsky. We regret, however, that the latter chose the sixth Mozart Violin Concerto in E flat major as his principal solo number, for he is not a Mozart player. His style and technique, while highly developed and skillful, are too heavy. He missed the grace and finesse of Mozart. Having had the score before me I must confess that many dynamic signs remained ignored by him. His intonation was not perfect, but then Mozart sounds much easier than he is to play. Few players sense his charm and "Will o' the Wisp"-like mood of the Rondo with its real Mozartian style. Nevertheless, Mr. Saslavsky could acknowledge most cordial applause after each number.

The Popular Concert on Sunday afternoon showed the orchestra in better spirits. They played not quite so much in a "happy-go-lucky" style as it impressed one on Friday. The tone volume had increased, but also in roughness. Besides the Cole and Stravinsky numbers, we heard Bizet's "L'Arlesienne" Suite, Schubert's "Moment Musical" very nicely orchestrated by Mr. Tandler himself, and a spirited impressive performance of Sibelius' "Fanlandia." In fact it was rendered very well for a new orchestra.

The soloist for the Sunday afternoon concert was Madame Anna Ruzena Sprotte, whose vocal gifts unreservedly won her the favor of the audience. She

had to repeat both numbers, Aria: "Knowest Thou" from Mignon, and the "Habanera" from Carmen, for her diction and general interpretation was pleasing as it was characteristic. The somewhat dark, rich timbre of her voice lent a most sympathetic note to the two arias, which gave her also an opportunity to unfold her consummate vocal technique.

In summing up, one cannot but admire and feel sorry for Adolf Tandler-Sisyphus. It is ridiculous to claim that he has a better orchestra now than he had, to the contrary, in spite of his good solo players. Tandler-Sisyphus has rolled up this enormous musical block the mountain side a good distance. We hope that he will reach the top. While his mode of conducting seemingly has not changed, has not become more concise, it has gained somewhat in force. His musical interpretative powers, however, have not increased, have not grown more convincing, while he has acquired more routine, which probably is the source of his recent accomplishments.

The French have a graceful saying: "L'appetit vient en mangent." Music loving Angelenos are doing their best to prove this. In spite of our two local Symphony Orchestras, concerts by visiting artists are well attended. In fact, within the last fortnight occasion arose for two return engagements. The American Syncopeated Orchestra had to make four instead of the originally planned three appearances, while the return recital of the Duncan Dancers and George Copeland promises to be sold out again. Let's hope we shall not suffer from musical dyspepsia by the end of the season. Such dismal reaction, however, could be avoided if artists exercise a certain amount of discretion or psychology in the choice of their program numbers. We must pay Mr. Rothwell a whole-hearted compliment for his well arranged, balanced programs. His musical menus are not only "well prepared," but they contain all you want and not more either, which is a good feature. Moreover he winds them up with a good piece of music, not too pretentious for the tired listener or to overshadow previous numbers, not unlike a cup of strong, hot Moka, to remain gastronomical.

Thus we heard yesterday the "Unfinished Symphony" (Schubert's), Wagner's "Prelude and Love Death from Tristan and Isolde," after the Intermission Rudolf Ganz in the Tchaikowsky Piano Concerto No. 1, B flat minor, op. 23, and finally the "Marche de Couronnement," op. 117, by Saint-Saens. No local orchestra had ever given us so Schubertian a reading of any work by this master, technically and tonally so well worked out in every respect. The writer remembers having heard the beginning of the first movement taken a trifle slower, (particularly the pizzicato figure, in the 'celli, etc., I believe), and this by eminent conductors. What a wondrous creation it would have been if Schubert had written the last two movements also. The sweetness and forceful character of his themes, so natural, simple and yet so inexhaustible in their meaning, their perfect beauty of form in spite of their simplicity, gain this work a place next to Beethoven's symphonies. And Schubert shows himself in this work a past master of the symphonic form, the thematic structure and development being clear and rich at the same time.

While the playing of "Prelude and Love Death" from Tristan and Isolde, was gratifying, it lacked the red-hot emotion, that samum-like, searing fire which should well up, that exalted emotionalism expressed in the mystic word "Love-Death." The orchestral coloring was beautiful, the gradual achievement of a great climax splendid. Mr. Rothwell resorted from his rather graphic way of conducting to something like mimic painting and brought forth fine response from his men. He seems a reticent conductor, sparing in his motions, too sparing at times to carry along his audience, one might assume, yet he gives us very spirited readings. Of course, his is probably the right attitude for the gymnastic hokus-pokus of some conductors, who act as if they were fighting for dear life, ought to be superfluous. However, a little more mimic rhetoric would do no harm, some people hear with their eyes. Nevertheless, Rothwell had to make four bows, being recalled again and again.

Rudolf Ganz played like a god. He is Apollo and Thor combined. He has just played twice in the bay district, so that you are no doubt still under his most enjoyable musical influence. It was really he who led and conducted this Tchaikowsky concerto. Trinity Auditorium was musically afire during his playing, Rothwell and his men just as if electrified. His titanic forces are clear. His Tchaikowsky playing is typical, very rhythmic. He uses little pedal even in his climaxes, except in the last movement. Few pianists have such round, colourful tone. The audience called him back at least eight times. I gave up counting after that. The orchestra was often too loud, but Mr. Rothwell had it well in hand during its intricate task. If the piano could be brought closer to the edge of the stage, Mr. Rothwell standing at the narrower end of the grand, and facing the soloist and the first violins, he probably could gauge and adapt better the tone volume of the orchestra. As he stood yesterday and last Sunday, centrally in front of the piano, he must be too much enveloped by the sound waves from the piano, hence the loudness of the orchestra does not come to his notice.



The Saint-Saens "Marche de Couronnement" is one of the finest modern marches. We would like to hear it again, for it was rendered brilliantly. The composer uses the trumpets and trombones in characteristic French manner and their playing came up to the mark, also in style. It is a very elaborate, gorgeous composition with appropriate swing. Saint-Saens unfolds his contrapuntal skill and lends to the work great charm by introducing a choral motif of archaic nature, striking a solemn, religious note, without taking away anything from the joyousness, and the shimmering colour. It is a composition far superior to Elgar's "Pomp and Circumstance," also written for the coronation of King Edward VII of England. The latter work is more of a military march. Saint-Saens impresses us with all the "Pomp," Sir Edward Elgar only with the "Circumstance."

Generally speaking, the orchestra has progressed distinctly since the last concert. The violins have gained in strength, the brass in moderation, a distinct gain under the present acoustic conditions. Vincent Schippilitti showed himself a fine oboe player, Mr. Kastner, harp, did conspicuous service, while the 'celli and horns scored again. In conclusion, the house was packed, also very appreciative.

One of the most enjoyable concerts ever heard here was that of the Woman's Lyric Club, J. B. Poulin, Conductor; Mrs. Hennion Robinson, Accompanist, on Friday, the 14th. The program was well chosen, well practiced and well sung indeed. The true standing about the musical culture of a community or a people can always be measured by its choirs. The musical history of Europe and America has proved this. The Woman's Lyric Club ranks high and for this reason deserves the full support of our city and the West. In this recent concert it justified such claim and the numerous audience that almost filled Trinity auditorium testified to it.

The eighty singers are doing very nice teamwork. Their beauty of tone is paired with flexibility. Difficult modern compositions like the "Sonnet" by Edward Horsman, were sung with faultless intonation and genuine musical feeling. The tempi and phrasing in the "Page's Road Song," by Harold Osborn Smith, or the dynamic effects in "To the Spirit of Music," by P. R. Stephens, with its striking crescendo at the end, or in Schindler's "Three Cavaliers" proved how seriously the members of the Woman's Lyric Club took their singing. Schubert's "God in Nature" (Miss Ruth Shaffner at the organ) and Henry Hadley's cantata "Rose and Nightingale," were the impressive opening and final numbers of this beautiful program. Miss Helen Brown Read had the solo in the Hadley Cantata and sang with very pleasing tone, clear enunciation and fine expression. Her voice carried well in the large hall. A solo by Miss Annis Howell contributed distinctly to the success of the evening. Miss Howell has a sweet bright soprano, which called for a da capo. The program included a Trio by Boisdreffe, for Mrs. Hennion Robinson, piano; flute, Mr. Jay Plowe, and 'cello, Mr. Robert Alter, a charming work, charmingly played. The two gentlemen assisted also with obligatoes in the Hadley number. The musical side of this report would remain incomplete without a special word of praise for the pianistic pilotes of the choir, Mrs. Hennion Robinson. Not only that some of the pieces required good technique, but her beautifully adapted work as accompanist, discretely leading and aiding the voices, with pronounced musical feeling, deserved special recognition. Last but not least, Mr. J. B. Poulin, is doing great work. We would like to see a large choir under his baton for his handling of groups of voices was effective. No doubt he must have devoted a good deal of individual work on producing such vocal material as this choir possesses. In conclusion, the attractive stage decoration must be mentioned, coloured leaves cleverly arranged, while the tasteful arrangement of the unusually well printed program book ought be credited to a special committee of Miss Francis M. Rosenkranz, Chairman, Miss Millie Elise Brown, and Miss Alice M. Torrey.

Miss Maurene Dyar, a young soprano, recently arrived from the East, sang several solo numbers at the concert of the Ellis Club. She possesses a well developed, beautiful voice and gives evidence of excellent training.

The last two concerts of the Zoellner Quartet have been conspicuous successes. Other musical events prevented me from attending. From all accounts the Zoellners are holding the attention of local concertgoers, in spite of the fact that their concerts—ten of them this season—follow each other very closely.

The Colby-Thompson Vocal and Piano Recital at the Gamut club auditorium was a delightful, decidedly musical event. Mrs. Myrtle Prybil-Colby, who is doing admirable work as church soloist at St. Vihiana, sang arias from Liszt's beautiful oratorio: "Legend of St. Elizabeth" and from Verdi's "Aida," very effectively, also several songs, among others Grieg's "Nocturne from Monte Pincio" with specially fine results. Mrs. Colby's appealing vocal technique lead to what seemed like the raid of a florist's shop. Her many admirers anticipated fine musical work and armed themselves in sympathetic retaliation. They were not disappointed. Mrs. Colby's voice has considerable range, is clear and well trained. Madame Anna Ruzena Sprotte made an ideal accompanist and shared in the triumph as vocal teacher, giving impromptu talks a la Pachman between her numbers, is an unusually gifted, splendidly trained pianist, with a fine sense of humor, much vivacity, who holds several degrees from musical institutions. We would like to hear her again.

Lucy E. Wolcott, soprano, made a very favorable impression in Scotch costume songs and other vocal numbers at the Hotel Stillwell in a special musicale.

Not only Josef Hoffman, but also Edwin Hughes and other noted pianists of New York are playing now Fannie C. Dillon's "In the Desert" and "Birds at Dawn." The latter piece was played by Arthur Klein during the contest by the National Federation of Music Clubs held at the MacDowell Home, Peterborough, N. H., and had to be encored. Miss Dillon and Ruth Pinkerton, contralto, are planning recital work for the near future.

Mr. and Mrs. Spenser Kelley filled an engagement before the Catholic Women's Club. They sang duets and solo numbers, mainly old Italian masters, modern English and American songs.

American composers were featured at the last repertoire recital held at the studio of Miss Margaret Goetz. Mainly local song writers will be heard at the next recital.

Roland Paul, tenor, and Winifred Hooke, pianist, are preparing for a joint recital under the auspices of the Egan School.

Mrs. Maude Fenlon Bollman, late of Chicago, soprano soloist with noted Eastern organization, has joined the local musical colony.

Julius V. Seyler, violinist, and Miss Louise Davidson, pianist, played several sonatas for the members of the Hollywood Woman's Club. This club is noted for its active music section.

#### HERBERT RILEY TELLS OF ARMY EXPERIENCE

Being a Member of a Military Band is Not Entirely a Joy Forever, While Occasional Leaves of Absence Prove Veritable Vacations

It is now just about seventeen months since Herbert Riley left San Francisco to enter the United States Army service, and although he was fortunate enough to draw the apparently easy job of a military band member, he had to undergo all the hardships of intensive training. Among the more enjoyable of these hardships were included almost endless "hikes" accompanied by practically unbearable heat-waves and accentuated by an indescribable thirst that could not be quenched during "office hours." The dryness resulting therefrom surpassed even the long spell now wished upon this country by the long-haired variety of conscientious objectors. The only relief Mr. Riley and his fellow-sufferers experienced was long inhalations of perfectly good dust among which the gold variety was missing.

There was one blessing which this dust brought to the "hikers." It frequently settled in the valves of the brass instruments, one of which Mr. Riley "tortured," thus preventing queer melodic contortions from still further worrying the hiking and thirsty dough boys. It is no wonder therefore that Mr. Riley eventually became sick—very sick—and had to spend much of his time at a base hospital, much to the envy of his associates who were forced to continue their war like preparations.

Thanks to Col. W. Croxton, whose musical taste was backed up with common sense, Mr. Riley was permitted to take along his 'cello and a box of music, a special order being necessary to have it included in the band equipment. At first Mr. Riley was ordered to play oboe, the Colonel insisting that inasmuch as Mr. Riley was a well known soloist on one instrument, he could easily pick up playing this new "pipe." But Mr. Riley discovered, to his disgust, that playing the oboe was not as great a pipe-dream as the Colonel assured him. Although the well known 'cellist had had considerable experience in the art of dispensing hot air, he was not familiar with wind instruments and consequently the oboeistic experience proved a short lived endeavour.

The 63rd Infantry Regiment, of which Mr. Riley formed a small part, left San Francisco on ten special trains for Camp Mead. It was not necessary to sing the favorite classic "There'll be a Hot Time in the Old Town" during this memorable trip, the temperature remained above a hundred in the shade—without any shade to speak of. Two soldiers occupied the lower berth and one the upper. Riley won the upper berth. After seven and one half days' trip the 63rd Infantry Regiment landed in the sandy oasis of old Maryland—Camp Mead.

No doubt this name will conjure up past pictures of barracks, influenza epidemics, hunting trips after all categories of wild animals in the form of stinging, blood-thirsty villains of the insect class, vacations in hospitals, gas mask drills in gas-filled barracks just to give a little verisimilitude to the scene.

In contrast to the more vigorous moments of a soldier's life there also came intervals of pleasant experiences. Among these may be numbered quite a few concerts on a small scale at Camp Mead and other places. In Baltimore there was a musical evening in the Press Club, when Secretary of the Interior Lane addressed the audience, and afterwards complimented Herbert Riley on his performance, asking for encores. In Washington Mr. Riley appeared in several musicales at the residences of C. F. Cramer, Senator La Follette, and Congressman V. Longworth. Mrs. H. Rogers, one of Washington's wealthiest musical enthusiasts, gave a reception quite military in character. Generals and admirals in gorgeous uniforms represented the armies and navies of England, France, Italy, and, last but by no means, least, of our own United States. Mr. Riley, in his unassuming khaki, the only evening dress he called his own at those times, looked rather modest among all this splendor. But surely his 'cello gave him his rightful place in the sun.

Among the memories of those times was a Thanksgiving party at the magnificent West Virginia estate of A. F. Thomas. Being invited, together with his pianist, Edward Weiss, who was at that time band master of the 33rd Artillery Regiment in Camp Mead, as a guest of Major Thomas, both were ordered to contribute some

music upon exceedingly short notice. But it is not always possible to perform musical programs at short notice with the result that incidents occur wherein humor and pathos are frequently mixed. And thereby hangs a tale that may be worthy of special space in these columns at some future time.

After his discharge in March Mr. Riley went to New York, where he played with the New York Symphony Orchestra, of which Walter Damrosch is director, the day after his arrival. With W. Willeke, one of the foremost 'cellists in the United States at present, he shared the first desk and played at three performances of Beethoven's Ninth Symphony. A most tempting offer to remain in New York continuing to fill the position with the New York Symphony Orchestra for this season was gratefully received, but could not be accepted, as Mr. Riley was anxious to resume his work in California which had brought him such splendid success in the past. His judgment seemed to have been excellent for since his return Mr. Riley has been kept very busy not only in his orchestral occupation, but also in his pedagogical sphere. His class of pupils, which at first was naturally small, has been growing and has now assumed gratifying proportions.

#### 4TH "POP" CONCERT AND COMING SYMPHONIES

Wonderfully attractive is the program for the fourth "pop" concert of the season, to be played by the complete San Francisco Symphony Orchestra, under the direction of Alfred Hertz, on Sunday afternoon, November 30th, in the Curran Theatre. As is the rule at the "pop" events, a capacity audience will be in evidence.

The feature will be the Allegretto gracioso movement from Brahms Second Symphony, which was given in its entirety by Hertz at the opening symphony concert of the season. The movement selected for Sunday is one of the most graceful pieces ever written by Brahms.

Several perennial favorites will be found on the program, notably the overture to Weber's "Oberon," Liszt's "The Preludes" and the delightful "Funeral March of a Marionette," by Gounod.

An exquisite number will be a Ballet Suite by Gluck composed of the "Air," "Dance of the Slaves," "Tam bourin" and "Chaconne," from Iphigenia in Aulis, and the "Gavotte" from Armeide.

Three miniature numbers of immediate appeal are grouped. They are Jarnefelt's "Prelude" and "Berceuse" and Piere's "Serenade," Chopin's "Polonaise," well known as a piano piece, will in most effective orchestral form, admirably close the program.

Horace Britt, the brilliant violoncellist of the San Francisco Symphony, will be soloist at the fifth pair of symphonies, to be performed on Friday and Sunday afternoons, December 5th and 7th, in the Curran Theatre.

Britt's solo appearances are highly popular with concert goers, because of the wonderful artistry he has time and again displayed here both as orchestral player and virtuoso. At the forthcoming concerts Britt will play Lalo's Concerto in D minor with the orchestra, one of the most ambitious concertos ever composed for violoncello.

The symphony will be Haydn's in G major, generally known as the "Military" symphony, which is seldom given and is new to the programs of the local orchestra. In fact, none of the numbers for this pair of concerts has been played by the San Francisco Symphony. The remaining number, Volkmann's overture, "Richard III," is of particular interest, because of the infrequency with which Volkmann's works are given, and because of the interesting and orchestrally remarkable way in which the composer has caught the spirit of Shakespeare's tragedy, which inspired the overture.

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## THE SECOND BEEL-McMANUS SONATA RECITAL

Appreciative and Musically Select Audience Greatly Interested in Cecil Burleigh's Sonata for Violin and Piano

By ALFRED METZGER

Another large and musically intelligent audience assembled in the Italian Room of the St. Francis Hotel on Thursday evening, November 20th, to listen to the second of a series of three Sonata Recitals by Sigmund Beel, violinist, and George Stewart McManus, pianist, which are being given under the auspices of the University of California Extension Division. Again both musicians demonstrated that they are thoroughly competent to cope with the numerous difficulties underlying the adequate presentation of really classic works of transcendent beauty.

The first of the three numbers presented was the Brahms Sonata in G major op. 78, a work of singular musical depth and one requiring the utmost skill of the ensemble player. It is a work that demands absolutely concentration of artistic intelligence and impeccable technique in a greater degree than most of the classics, for it is couched in terms of uncompromisingly serious musical depths. By this we do not mean that other classics may be interpreted with less sincerity, but that its specially "heavy" characteristics demand a rather scholarly reading in contrast to an essentially emotional reading. And yet without the occasional emotional touches, so aptly introduced by Messrs. Beel and McManus, the work would lack in variety of color and consequently become somewhat monotonous. It will here be seen how difficult a work it is to satisfactorily present to an intelligent musical audience. That both these artists acquitted themselves of their difficult task with credit and with the result of enthusing their hearers speaks louder in favor of their achievement than any words of praise on our part could do.

In delightful contrast to the above intellectual composition was the second number consisting of Mozart's bright and irresistibly delightful Sonata. Its appealing limpidity of character and its joyful, bright coloring give an artist an opportunity to display delicacy and grace of execution. It is poetic rather than dramatic and its appealing melodies wind their way with cheerful brightness throughout the course of the composition. Mr. Beel and Mr. McManus revealed here unusual adaptability in the way of finished instrumental art. They succeeded in securing every element of beauty from this attractive work. The spontaneous and hearty outburst of applause that followed the conclusion of the work demonstrated the attitude of the audience in no uncertain terms.

The concluding number was Cecil Burleigh's Sonata for Violin and Piano in A, op. 22, which was heard for the first time on this occasion in San Francisco. The work was inspired by certain incidents in the life of Jesus, culminating in the Ascension, and because of its descriptive character assumes the place of programmatic music which really sets it somewhat apart from the strict limitations set for the pure Sonata form of composition. Nevertheless it is a worthy conception and an artistically meritorious musical idea. It is vigorous and fervid and demands deep emotional phrasing. It exhibits occasional flights of melodic beauty and is technically exceedingly difficult. At times it would seem as if the composer had adopted the leading motive principle, for certain themes occur at certain fixed periods and the introductory theme is again introduced in the last movement thus proving that the composer worked along well delineated principles. His use of labelling the various parts of the Sonata strengthens this idea of the leading motive policy. In presenting this work by one of the more recent arrivals among the more successful American composers Messrs. Beel and McManus have earned the gratitude of our music lovers.

The third and final concert of this series will be given at the same place on Thursday evening, December 4th. The program will contain The Beethoven Sonata in A major, op. 47, and the Cesar Franck Sonata in A major. This should be sufficient inducement for serious students of the classics to attend and enjoy a musical evening of exceptional merit and scholarship.

## THE HEIFETZ CONCERTS.

Manager Selby C. Oppenheimer is making great preparations to handle record throngs at the two Heifetz concerts in the Exposition Auditorium on the Sunday afternoons of February 8th and 15th. These will be the only two concerts that this most wonderful genius will give in Northern California, and undoubtedly will crowd the big building to a greater degree than it has ever before been crowded for a concert. The vogue of Heifetz is undiminished and again in Carnegie Hall last week, at his tenth New York appearance all seats and standing room were sold long before the doors were opened. Heifetz' first visit to San Francisco will mark an epoch in musical affairs of the west.

## HELEN STANLEY TO SING HERE

The famous American soprano, Helen Stanley, who holds the unique position of being the leading lyric soprano of both the Metropolitan and Chicago Opera

Companies, will give a recital in this city in January. Madame Stanley is recognized as the foremost American operatic artist, and her recital here will serve to create great interest for music lovers will remember her last appearances here with the Chicago Opera Company when history was made in the first engagement that company had in this city at the Tivoli, when Helen Stanley shared honors with Mary Garden, Tetrizzini, Florence Macbeth, etc.

## DUNCAN DANCERS AND COPELAND TOMORROW



At the Columbia Theatre tomorrow afternoon, a house crowded to its capacity, will witness the first performance in San Francisco of the famous "Isadora Duncan Dancers," who will appear in joint recital with "George Copeland," the American pianist, who has established a remarkable reputation as an interpreter of "Chopin," as well as "Debussy" and the other moderns. The dance interpretations of these six wonderful pupils of Isadora Duncan with the as-

sociate performance of George Copeland, is quite unlike anything which one usually sees upon the stage. It is a vivid and intimate correlation of the arts of dancing and music, and as portrayed by these young girls, it is rhythm personified.

Without the appearance of effort, apart from striving to convey the actual message of the musical score to those who have gathered to receive it, the dancers form effective "tableaux vivants." There is not even the semblance of posing in the ordinary acceptance of the word. Nowhere else could living pictures convey to the lay mind, the sometime semi-obscure meaning which the glowing scores of Gluck and other masters possess. To see the Chopin Nocturne danced by the long-haired Lisa, is to see the rarest possible illustration of the true poetry of motion. Then, Anna, the dark-haired one with the short, flying curls, wafted on the dreamy strains of a Schubert waltz. There is Irma, also, red-garlanded, a scarlet vision of grace in a colorful mazurka theme.

There is nothing prettier in the delightful program of lovely pictures than the Valse Brillante of Chopin which closes the group of solo dancing. Like a whirl of red rose leaves, driven by the breeze, the six girls in all the glory of shapely and unfettered limbs, dance as with the sheer joy of life. It is like the melting together of two master arts by genuinely master artistry, impossible save to dancers whose bodies seem to be built for nothing else but dancing. Of Mr. Copeland's playing, it would be hard to find entirely suitable superlatives. He interprets incisively and as though he keenly experienced every emotion of the dancers. Tomorrow's program is one to compel interest from every lover of music and the same will be given in the Auditorium Opera House, Oakland, Monday night, and on next Sunday, December 7th, an entirely different program in which Gluck, Chopin, Schubert, Florent Schmidt, and Strauss, will be featured by the dancers, to be given at the Columbia Theatre. The few remaining tickets for tomorrow's concert can be had at the Columbia Theatre tomorrow. The Duncan Dancers and George Copeland are appearing under the management of Selby C. Oppenheimer.

Mme. Isabelle Marks, will present five of her advanced pupils assisted by Miss Christine Howells, flute, in a song recital at Native Sons Hall on Friday evening December 5th. Mrs. Cecil Hollis Stone will be the accompanist. The participants will be Mrs. Taylor Johnston, coloratura soprano, Mrs. Lyn Coleman, mezzo soprano, Miss Violet Boyle, dramatic soprano, Miss Belle Jacobs, contralto, and Miss Rosabelle Wakefield, coloratura soprano. The composers represented on the program will include: Grieg, Handel, Delibes, Bishop, Rachmaninoff, Cacciani, Rimsky-Korsakow, Russell, Massenet, Ardit, Bohm, Dvorak, Cowen, Verdi, Schumann, Mercadante, Bizet, Dell'Acqua, Chaminade, Giordani.

## JOHN PHILIP SOUSA AND HIS SPLENDID BAND

Membership of this Popular Organization is Confined to Skilled Artists and Ensemble Playing of a Most Precise Uniformity

By ALFRED METZGER

Those of our readers who have missed any of the concerts given by Sousa and his Band at the Exposition Auditorium on Friday, Saturday and Sunday, November 21, 22 and 23, surely have failed to take advantage of the opportunity to enjoy a most pleasant experience. Sousa deserves to be congratulated upon the selection of his musicians, everyone of whom proved himself an artist of the first rank—a soloist in fact—and Selby C. Oppenheimer is entitled to congratulations for engineering one of the big financial successes of the season. While every single concert was not exactly crowded—there were five of them—the attendance of all would have crowded the huge Auditorium at least twice. It would have been a miracle, indeed a practical impossibility, to pack all concerts when five events were scheduled so closely together. Mr. Oppenheimer managed the organization throughout California much to the satisfaction of everyone concerned.

The programs have already been published in these columns and if it is not necessary to comment on them analytically for obvious reasons. However, it may be said that in a humorous conceit by Sousa entitled "Showing Off" every group of instruments had an opportunity to display its efficiency. Here it was shown that every member of the Band is indeed a soloist. The clarinets all have a mellow, "string-like" tone, the cornets play with fine uniformity of phrasing and appealing tone quality, their pianissimi are simply exquisite, the oboe, flute, English horn and bassoon are of the most delightful quality, the xylophone player secures flute-like tone from his instrument, the saxophones are unusually smooth, while the battery is in experienced and capable hands. The Sousa marches are as inspiring and enjoyable as usual, and altogether we know of no more pleasant occupation than listening to a concert by Sousa and his Band.

Frank Simon is a cornetist of the first rank. He plays with ease and never falls into the disagreeable habit of becoming strident in his tone. His technique is astounding. Florence Hardeman, the violinist, has a fine, big tone and an unusually facile technique. Miss Mary Baker, possesses a lyric soprano of resonant character but somewhat "brittle" in the high tones and occasionally deviating from the pitch. Altogether the concerts were among the real events of the season.

Redfern Mason, in the San Francisco Examiner, Sir Henry Heyman from his hotel in New York, and a number of other kind friends, wrote some very complimentary



ANNA, THERESA AND ERICA  
Three Famous Isadora Duncan Dancers

ary and pleasant things about the Nineteenth Anniversary Edition of the Pacific Coast Musical Review. Sir Henry even going to the trouble of sending us a wire. But so far the crowded condition of the paper, partly owing to publication of left-over matter from the big edition, has not permitted us to give space to all these kind tokens of approval. We will take advantage of a little more space in next week's issue to make up for lost time.

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## Gossip About Musical People

L. E. Behymer, writes us under date of November 22d regarding the Duncan Dancers and George Copeland: "We have never had anything of that character so artistic and so well finished, the ensemble so perfect, as the dancers' performance here Thursday night, and I have re-engaged them for next Thursday night, November 27th. They are indeed remarkable and words cannot describe their splendid program and the artistic results obtained. I am sure Mr. Oppenheimer has in them an attraction that his town will rave over." In the same letter Mr. Behymer speaks of two other artists who will make their appearance here. They will play at Scottish Rite Auditorium, tomorrow (Monday) evening, December 1st. Of these artists Mr. Behymer says: "I want to tell you that Winifred Byrd got over in splendid shape with us in her various concerts in this city, and that Mr. Whitehill did the same. He was a great success with the Philharmonic Orchestra."

When the editor of the Pacific Coast Musical Review was in Los Angeles early this month he found Mr. Behymer confined to his room suffering from neuritis in his feet. He claimed he was writing too many foot notes. However, he expects soon to be in full possession of his power of locomotion and San Francisco will be his first objective point.

Alexander Saslavy, violin, Otto King, violoncello, and Ada Clement, piano, gave the first of a series of chamber music concerts at Sorsos Club Hall on Tuesday afternoon, November 25th. Owing to the Thursday holiday it is impossible to give a detailed review in this issue, but we will do so next week.

Raymond White, pianist, and Hazel Johnson, soprano, gave a recital at the Arrillaga Musical College on Wednesday evening, November 19th. The event was a brilliant success and we will have more to say about this next week.

William F. Zech, director of the Zech Orchestra, announces the first concert of the season 1919-1920 of his splendid organization, at California Hall, Wednesday evening, December 3rd. Miss Edna Mae Stratton, violinist, pupil of Mr. Zech, will be the soloist, and Miss Myrtle A. Franzen, the accompanist. The program will contain Mendelssohn's *Pingal's Cave Overture*, Saint-Saens' *Danse Macabre*, the first movement of Beethoven's *Eroica Symphony* and *Prelude to the Mastersingers* by Wagner—a truly pretentious program. Miss Stratton will play compositions by Borowski, Rehfeld and Kreisler. Such an event is of great importance and no doubt will be attended by an audience that will crowd every available space.

Miss Ida G. Scott, gave the first of a series of Matinee Intimes, at her studio on Thursday afternoon, November 12th. She had planned these affairs for the winter, and judging from the success of the first one they promise to be most enjoyable and are already attracting considerable attention. On this occasion the program was given by Mrs. Maude Kottkamp, lyric soprano, and Miss Imogen Paey, pianist, Miss Eleanor Morris, accompanied. Tea was served at the conclusion of the program.

Mrs. Oscar Mansfeldt, the well known and distinguished piano pedagogue, announces a Schumann Program to be given by six pianists, assisted by Mme. Leda Carnahan, soprano, and Ray C. B. Brown, lecturer. The event will take place at Scottish Rite Auditorium on Tuesday evening, December 2d. The pianists participating on this program, and who are students of Mrs. Mansfeldt, include: Mr. and Mrs. Eben Kilmer, Miss Eileen Fealey, Miss Dorothea Mansfeldt, and Daniel Popovich. Mr. Brown, critic of the San Francisco Chronicle, will give a sketch of the Life and Work of Robert and Clara Schumann. Mr. and Mrs. Eben Kilmer will play the *Andante con variazioni*, Miss Fealey will interpret *Etudes Symphoniques*, Miss Irene McSwain will play *Papillons*, and Daniel Potovich will interpret the *Carnaval*. Miss Mansfeldt will accompany Mme. Carnahan in a group of Schumann songs including: *Dedication*, *Thou'rt Lovely as a Flower*, *Moonlight*, *Spring Night*.

Miss Constance Alexandre, the unusually gifted young soprano soloist, left for New York on Sunday morning, November 23rd, on the Overland Limited. She will devote the winter season to additional study and also may fill a few concert engagements. She has been commissioned by the Pacific Coast Musical Review to interview a number of the most distinguished artists with the Metropolitan and Chicago Opera Company for the benefit of the public of the Pacific Coast on a sub-

ject very important to all of us. Miss Alexandre will return after the conclusion of the opera season and will then be available for concert engagements on the Pacific Coast. The Pacific Coast Musical Review, which is always eager to assist in the success of our clubs and California artists, would like to see Miss Alexandre very busy on this Coast after her return from the East, even if it is only to prove that a competent California artist, who is able to make a success East, is also appreciated by those whom she calls her friends and neighbors.

Stephanie Shehatowitch, a young pianist who bears the distinction of being Leopold Godowsky's favorite pupil, will be heard in recital for the first time in this city in the Italian Room of the St. Francis Hotel, Monday evening, December 15th. She has a remarkable repertoire and her program will be of peculiar interest.

## CIVILIAN CLOTHES AT THE CURRAN

William Courtney comes to the Curran Sunday night, November 30th, to begin an engagement of two weeks in "Civilian Clothes," a comedy written by Thomas Buchanan and produced in the typical Oliver Morosco manner, which being interpreted, means an excellent acting company and superior scenic embellishment and garniture. The comedy is one of the distinct bits of the current season and in New York City is enjoying a run that promises to continue through the entire season. The company that will enact the comedy here has been assembled with especial care by Mr. Morosco



MISS EDNA HORAN

The Skillful Young Violinist, Pupil of Otto Raubut, Who Will Give a Violin Recital at Sorsos Club Hall Next Wednesday Evening, December 3d

and in forming it he had in view the brief engagement here and a subsequent run in Chicago. In fact on its trip from New York to this city the company makes but three stops.

The story of the play has for its basis one of the domestic problems that grew out of war conditions, the hasty and unconsidered marriages of soldiers and sweethearts under the urge of temporary emotion and the results that followed when the dashing uniform of Khaki was replaced by civilian garb. In the character of Captain Sam McGinnis, a war hero with the D. S. C. conferred in France, who once out of his uniform is a plain young American from Racine, Wisconsin, where his father was "the best cobbler in the town." Mr. Courtney has a role wholly to his liking and in which he is said to be at his best. The comedy is of the breezy, satirical kind, in the expression of which he is a past master.

The comedy includes Dorothy Dickinson, who has many fine characterizations to her credit, Lillian Lawrence, Miss Frances Underwood, whose excellent work

in stock here led to her being given a prominent part in many Eastern productions, Theodore Westman, Venie Atherton, J. K. Murray, Frank Herbert, Adrian Morgan, Floy Murray, Henrietta Dickinson, Lloyd Neal, J. Francis O'Reilly, Harold Gran and others.

## CANDIDA AT MAITLAND PLAYHOUSE

A notable revival of "Candida," one of the most popular of Bernard Shaw's "plays pleasant" will occupy the boards at the artistic Maitland Playhouse for the week, beginning Tuesday matinee and night, December 2nd. Many of Shaw's remarkable contributions to the stage have been eschewed by producers because of their alleged highbrow characteristics, but it is surprising that "Candida" is not offered more often. The play displays, of course, the characteristic Shawian point of view, the unconventional handling of a conventional theme, but it divulges the brilliant Irish playwright in his brightest and most entertaining mood.

Director Arthur Maitland promises a finished presentation of the play. The Maitland standard is a high one, and "Candida" is just the type of play that finds sympathetic reception from the followers of San Francisco's new theatre.

Ann O'Day, the popular leading woman, will have the role of Candida, which should fit her ideally. Maitland will play the part of the dreamy young poet, Eugene Marchbanks, who seeks Candida's love, while J. Anthony Smythe will portray the Rev. James Morell, Candida's husband. Ardell Cummings is to be the typist, Rupert Drum, the curate, and Thomas Miller is cast as Candida's father.

## HERMAN HELLER VISITING THE EAST

Herman Heller, who is now touring the United States, visiting all the various motion picture theatres is chock full of enthusiasm regarding the future of music in Western picture theatres. Heller writes, "I have visited over one hundred theatres since I left San Francisco and have not located an orchestra to equal the quality of the one at the California Theatre. There is a great building boom now on in the picture industry, not just ordinary places of amusement, but surpassing edifices of royal aspect; in which the highest standard of modern decorations and improvements are being installed. The building of these theatres de luxe represents an enormous outlay of vast sums of money and an activity that is beneficial to all who are connected with this art." During the absence of Heller, the orchestra at the California is being directed by Alfred Arriola.

## MISS EDNA HORAN'S VIOLIN RECITAL

Much interest is being manifested in the forthcoming violin recital by Miss Edna Horan, the brilliant young pupil of Otto Raubut, which will take place at Sorsos Club Hall on Wednesday evening, December 3rd. A delightful program has been prepared for this occasion which will give Miss Horan an opportunity to display all her delightful artistic faculties. The artist will be assisted by Otto Raubut, violinist, Hugo Friedhofer, cello, and Benjamin S. Moore, piano.

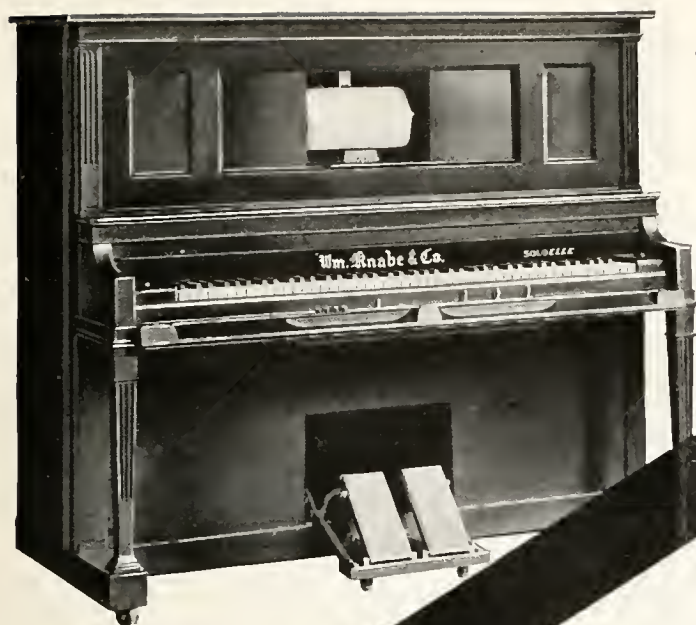
## FIRST OF TINA LERNER'S RECITALS

The first of a series of six historical piano recitals will be given by Tina Lerner at the Players' Club Theatre next Tuesday afternoon, December 2d, at 3 o'clock. The interesting program to be presented on this occasion already appeared in last week's issue of this paper. It contains works by Mozart, Rameau, Daquin, Martini, Haendel, Bach, Haydn, Mozart, and Beethoven. It is hardly necessary for us to add to anything we have already said regarding the necessity of making these events brilliantly successful. No piano student can find a greater opportunity to enrich his or her musical knowledge than by attending these recitals by one of the greatest pianists of the day. The Player's Club Theatre ought to be crowded next Tuesday afternoon. If it is not the fact will reflect very discreditably upon the pianistic colony of San Francisco.

## MISS LANCEL SOLOIST AT LEMARE RECITAL

Emilie Lancel was received with flattering enthusiasm by an unusually large audience at the Sunday evening concert in the Civic Auditorium on November 16th. Each number was heartily applauded and after the generous allowance of five songs, which were offered on the program, two encores were insistently demanded. Miss Lancel sang with the abandon and authority of an artist sure of herself and playfully familiar with her work. She was ably and artistically supported by Walter F. Wenzel at the piano.





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## SAN DIEGO MUSIC TEACHERS' MEETING

Amphion Club Season Arouses Interest—San Diego to Have a Philharmonic Course by Resident Artists

By EDWARD SCHLOSSBERG

The regular meeting of the Music Teachers' Association took place at the home of Mrs. Bevitt, October 30th. The guest of the evening was Clarence Bowers, who has just returned from Y. M. C. A. war work. Mr. Bowers previous to his enlistment, was head of the music department in the San Diego High School. He is indeed a leading factor in San Diego's musical life. His former friends and fellow musicians were most happy to see him and gave him a hearty reception. Mr. Bowers held his listeners spellbound when he told of the various experiences connected with his work, which took him from England to Paris, Italy, Egypt, India, Mesopotamia, back through China, encircling the globe. Of educational value was the subject of Indian music, how it was usually associated with the drama and religion. The infinite variations of tone and rhythm in their music, the drums being played with highly developed finger technique. After this most illuminating talk he played some records which were of utmost interest and fascination. The rhythmic combinations were marvelous. Many of the audience laughed at the queer exotic combination, just as the OrNSTEIN audiences laughed, yet there is that verve and spontaneous vitality of rhythm which is absolutely astounding, astounding for even the more modern composers, how difficult it is for them to get away from the hackneyed in rhythm. And here in this crude, almost savage cry we hear those super-developed rhythmic combinations. After the meeting nominations for office for the coming year took place. Many well known musicians were nominated and ballots will soon be sent out for the final election.

The chief interest for the month has been centering around the opening of the Amphion Club season. The change of the artists' course from afternoon to evening was so popular that every reserved seat was sold out for the opening of the Murphy-Alcock concert at the Spreckels Theatre. The gallery is open to the general public.

Mrs. Marie Holcomb Kempley, B. A. Euker, Marguerite Barkalew, and Ellen Beach Yaw, vocalists, were the soloists for the past three Sundays at the organ pavilion in Balboa Park, given under the direction of the War Camp Community service.

A musicale was given at the home of Mrs. Frank Leonard, 2543 Third street, last Friday evening, under the auspices of the Florence School Parent Teachers' Association, for the benefit of the Victory Bond fund. Those taking part in the program were Nell Cave, pianist; Emil Reinbold, violinist, and Mrs. Theodore Barnes, soprano.

A quartet of local musicians, consisting of Miss Arnold, Leola Turner, Marie Trotman and Rita Bowers, have been giving entertainments to the men on board the warships stationed in the harbor. These concerts are given under the auspices of the Y. M. C. A.

Miss Dolce Grossmayer, a newcomer to San Diego recently, made her debut under the auspices of the Thearle Music Company. Having studied under several of the noted masters of Europe and America, she exhibited a thorough musicianship and balance which comes of extensive study. No exaggeration, no sentimentality. Not only as pianist did she make her bow to the San Diego musical public, but as composer as well. Several of her songs were sung by Mrs. Minty, and a group of piano compositions were played by the composer herself. Miss Grossmayer is a splendid addition to San Diego's musical colony, and musicians here are looking forward to her appearance with Mrs. Sott, violinist, which will open the local concert course of the Amphion.

An informal musicale was given at the home of Mrs. W. H. Porterfield the other evening complimentary to Miss Marguerite Barkalew, soprano, and Harold Ostrom, baritone.

San Diego is to have a regular Philharmonic course besides the regular Amphion concerts, according to the announcement of Mrs. Bertha Slocum, who is in charge of the San Diego branch of the Associated Music Bureaux of New York and San Diego. The course will consist of five concerts, one each month. The first concert will be given by Gregor Cherniavsky and Madam Romanoff, pianist composer, who will present a program of Russian music; Matilda Barley, contralto, with Miss Esther Rhoades, harpist, and Kelso Murdock, will give a program in costume with special scenery and lighting effects. The Mollenbauer Quartet, with Dr. Humphrey J. Stewart assisting, will present an entirely new program. Mr. and Mrs. J. Spencer Kelly, soprano and baritone, will sing groups of solos and duets, accompanied by Miss Nell Cave at the piano, and Manuel Sanchez De Lara will be presented in an evening of opera with scenery and costume.

## AN EXCELLENT SUNDAY AFTERNOON CONCERT

The Reverend Edgar Boyle, tenor, Uda Waldrop, pianist, and Rudy Seiger, violinist, gave a delightful concert in the Colonial Ballroom of the St. Francis Hotel on Sunday afternoon, October 26th. Every one of the participants gave a most artistic and musically account of himself and the program was thoroughly enjoyed by a large and enthusiastic audience. The complete program was as follows: (a) Ave Maria (Schubert), (b) O Sleep, Why Dost Thou Leave Me? (Handel), Father Boyle; (a) Andantino (Padre Martini-

Kreisler), (b) Rondino (Beethoven-Kreisler), (c) Love's Sorrow (Kreisler), Rudy Seiger; (a) On Wings of Song (Mendelssohn), (b) Thou Art Like Unto a Flower (Schumann), (c) Hark, Hark, the Lark (Schubert), Father Boyle; (a) Novelette, Op. 21, No. 1 (Schumann), (b) Romance in F Sharp, Op. 28, No. 2 (Schumann), (c) Dance of Water Sprites (Waldrop), From Bohemian Club Grove Play, Nec-Netama (1914), Uda Waldrop; (a) Mother Machree (Olcott), (b) Sleep, Little Baby of Mine (Deunee), (c) The Meeting of the Waters (Old Irish) (d) Sweet Peggy O'Neill (Waldrop), (e) The Dear Little Shamrock (Cherry), Father Boyle; (a) Melodie Suedoise (Wilhelmj), (b) Meditation (Masse-net), (c) Souvenir (Drda), Rudy Seiger; (a) Grove Song (violin obligato) (Waldrop), From Bohemian Club Grove Play, Nec-Netama (1914) (b) When the Roses Bloom (Reichart), (c) Ah! Moon of My Delight! (Lehmann), (d) Vale (Russell), (e) The Lord Is My Light (Allitsen), Father Boyle.

## JOHN HAND WINS OVATION AT STADIUM

Audiences at the large open air theatre at Tacoma have been favored this summer with some of the world's great artists. John Hand, new American tenor, appeared last and according to the press commentators he captured his hearers.

Francis Stone Burns, of the Tacoma Ledger, says: "To John Hand, tenor soloist, was accorded the most enthusiastic approval of any singer of the summer, the audience cheering and calling wildly after his third encore to the following: 'The Lament' from I Pagliacci, until he came back to give 'La Donna e Mobile' from Rigoletto, his big manly tenor and the selections he sang having completely caught and held the hearts and musical minds of the men and women who heard him."

The Tacoma Times on September 1st, says: "Although the audience which packed the Tacoma Theatre to its doors Sunday was not so large as that which greeted the singers at the Stadium Saturday night, it was none the less enthusiastic. John Hand's tenor, which made such an instantaneous and marked triumph in the first concert, was accorded an even greater ovation in the second appearance. His rendition of favorite Irish numbers like 'When Irish Eyes Are Smiling' and 'Wild Irish Rose,' brought his Stadium audience to their feet in their enthusiastic demands for continued encores."

Miss Z. W. Potter, of Oakland, will feature John Hand in concert in San Francisco during January and says she has in store a real sensational artistic treat for the music lovers of this city.

## MRS. OLIVE REED CUSHMAN RE-OPENS STUDIO

Mrs. Olive Reed Cushman has re-opened her studio in Oakland for the season and already is teaching a large class of enthusiastic students. Several of her pupils have lately accepted excellent choir positions, Miss Goldie White, soprano, having been appointed choir director of the Brooklyn Presbyterian church and Mrs. Cardinal L. Goodwin, soprano and director of the Centennial Presbyterian.

Mrs. John Lofquist, who gave such pleasure at the Fairmont concerts, is busy with recital work and is herself receiving pupils in vocal work.

Miss Florence Morrison and Miss Goldie White are to give a recital together shortly at the home of Mrs. Daniel Crosby, in Piedmont. Miss Helene Buteau is another young pupil of great promise, while still another, Mrs. Asa Henion, has a quality rare among sopranos. The students have a number of open lessons during the season that are of mutual benefit and interest.

Two of Mrs. Cushman's younger singers are Mrs. Bessie Hersey Shaw, a soprano, with exceptional range and quality, who is to give a private recital after the holidays, and Miss Dorothy Pitts, a young girl with excellent poise and a lyrical voice of much sweetness. Mrs. Cushman teaches in Oakland five days of the week and is in San Francisco Thursdays. She will open a down town studio after the holidays and will be glad to make appointments through her Oakland phone.

Mrs. Cardinal L. Goodwin and Mrs. M. V. Mowbray are the efficient accompanists in Mrs. Cushman's studio. An interesting feature of the winter's season is the attendance of the "Artists Concert Series" where twenty sit together and enjoy these affairs as regular subscribers.

## ELIZABETH SIMPSON'S VERSATILITY

Elizabeth Simpson, one of California's leading pianists, is a musician of exceptional versatility, who has won success in several forms of artistic activity. She is a gifted pianist, having enjoyed the personal guidance of three eminent artist teachers, Wager Swayne, Barth, and William H. Sherwood; and music lovers still remember with pleasure her recent recital of Eighteenth Century music at the Fairmont Hotel, in which she scored a brilliant success. A distinguished eastern critic said after the performance, "Miss Simpson played very beautifully. She achieved the poetry, the exquisite rhythm, the delicacy of touch and feeling that are indispensable to an artistic rendition of Eighteenth Century music, and in some numbers, notably the great C minor Fantasie of Mozart, she showed a breadth of conception and depth of feeling that were very remarkable. It was a splendid performance."

Miss Simpson is also deeply interested in teaching, and a large and ever increasing class of pupils bears witness to her success. She is the originator of a normal course for teachers which has been in great demand since it was placed before the public, and which has given many teachers an equipment for thorough and successful work with children. She is also gifted as an author, having published an extremely clever and original act of musical fairy tales, "Prince Melody in Music Land"; and she is a frequent contributor to musical

journals, having just completed a set of articles on "Constructive Pianoforte Technique" in a leading musical magazine.

Miss Simpson is a successful lecturer upon musical topics, having appeared in lecture recitals before the University of California, the Channing Auxiliary, Sorosis and California Clubs of San Francisco, the Oakland Club, the Berkeley Piano Club, and four state conventions of the California Music Teachers' Association.

The following excerpt from the Courier shows a gratifying appreciation of her talent in this difficult field: "Those who attended Miss Simpson's lecture recitals were more than repaid by her delightful interpretations and masterful renditions. Miss Simpson brings to bear upon her work a thoroughly artistic temperament, trained faculties and a keen appreciation of the underlying moods of the composer. Her analyses were clear and adequately interpreted at the piano, and her exposition of the various means of developing a theme was lucidity itself. She has a clear, elastic, sympathetic touch, deliciously light and delicate, or firm and masterful as the occasion demands. She plays enormously difficult compositions with the ease that indicates perfect control of nerve and muscle, but this would mean little without the artistic brain actuating the interpretation. Her playing of the Chopin Polonaise and the Scherzo clearly demonstrated this. Rarely does one hear these beautiful compositions so exquisitely rendered."

## RECEPTION TO WAGER SWAYNE

A delightful reception was given in honor of Wager Swayne by Cort L. Williams and Elizabeth Simpson at the beautiful home of Mrs. Williams in Thousand Oaks on Saturday afternoon, October 4th. This fine mansion is one of the show places of the east bay region, situated on lofty terraces commanding a splendid panorama of bay and mountains; and the spacious rooms were thronged with musical and society folk from both sides of the bay, eager to welcome the distinguished guest of honor. This occasion also served to introduce a brilliant young pianist, Miss Marion Frazer, of Detroit, to the musical colony. Miss Frazer is one of the coterie of artist pupils who followed Swayne from the East, and she is an exceptionally gifted and charming young lady who has already attained a brilliance, poise and maturity far beyond her years. She played an exacting and representative program, in which her sparkling passage work was beautifully exemplified by the Mendelssohn Rondo, Chopin's B flat minor Scherzo was played with a fire and dramatic insight that carried her audience by storm; the "Alborada del Gracioso" by Ravel, was interpreted with splendid vigor and captivating humor, while in the Grieg Berceuse she had an opportunity to reveal an intimate poetic feeling that was very charming. Liszt's Eighth Rhapsody, which closed the program, was a veritable tour de force, being played with such tremendous tone and thrilling bravura effects that the young artist was forced to respond to several encores; and the charm of her personality, united to her brilliant talent and unaffected manner, made for her a host of friends who will follow her career with the keenest interest. Her playing not only indicates unusual native ability, but also splendid teaching in its smoothness of technical detail, breadth of tone, and finish of style; and both Miss Frazer and Swayne are to be congratulated upon this fortunate combination of pianistic talent and teaching genius which will undoubtedly result before many years, in placing a fine concert artist before the public. The entire program is as follows:

Sonata, C minor (Beethoven), Rondo Capriccioso (Mendelssohn); Valse C sharp minor, Etude, Op. 25, No. 7, Mazurka, Scherzo B flat minor (Chopin); Ride of the Cowboy (dedicated to Wager Swayne) (Gertrude Ross), Aria for the Left Hand (Pirkhert), Alborada del Gracioso (Ravel), Berceuse (Grieg), Rhapsody No. VIII (Liszt).

## LOUIS PERSINGER'S ARTISTIC EMINENCE

We are certain that during the five years Louis Persinger has reflected honor upon the position of concert-master of the San Francisco Symphony Orchestra he has still further established himself in the good graces of the musical world. When this distinguished violin virtuoso located in this city, San Francisco was further away from the center of the musical world than it is today. To be a resident of this city does not mean any more to be out of the musical "running." On the contrary we are certain that by reason of his matchless musicianship and artistic eminence as soloist, concert master and assistant conductor of the San Francisco Symphony Orchestra, Mr. Persinger is even better known, and has attained wider recognition, today than he had when he came here, although his reputation even at that time was already worldwide. We merely want to emphasize the fact that musicians like Persinger do not bury themselves when they get away from the spot light of musical endeavor.

They reflect honor upon the community wherein they reside and their artistic message spreads out into the world no matter where they may be. The apt expression referring to the 'worth-while deeds of a man who may live in obscurity and to whose abode a path will eventually be beaten, applies to artists like Mr. Persinger, although to reside in San Francisco is not quite equivalent to being in obscurity, artistically speaking. Recognizing Mr. Persinger's merit and distinction it is somewhat inexplicable to us that he does not appear in a concert of his own during the course of a season. We know he is a busy man and his duties confine him to his work; but an artist who enjoys such unquestionable popularity both as concert master and soloist ought to be a most effective drawing card. And we are sure that even after the conclusion of the symphony and chamber music season, time could be found to arrange a concert for this splendid musician.



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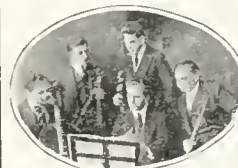
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## BRILLIANT OPENING OF NEW YORK OPERA

Beginning of Gatti-Casazza's Twelfth Season at the Metropolitan an Artistic and Social Success. Impresario Hinshaw Continues with Gilbert and Sullivan. Chance to win \$1,000 for a String Quartet Composition

New York, November 23rd.—The twelfth season of opera under the direction of Giulio Gatti-Casazza began at the Metropolitan Opera House last Monday evening. "Tosca," with Miss Farrar, Mr. Caruso and Mr. Scotti as the principals, was sung. Their return was amid familiar surroundings and the accompaniment of glad demonstrations. Few faces were missing in the double horseshoe. The scene was one of great brilliancy, recalling many of the former openings in this famous house. There was a general air of gaiety, with no dread feeling that came during the years of war. In the boxes were many persons of rank, some of whom had not been seen in the Metropolitan Opera House for years. It presaged a busy season in the fashionable world and in the gathering were several of the debutantes of the coming winter. The house was bright with elegant costumes.

By one of those fortunate accidents all three of the star singers, Enrico Caruso, Geraldine Farrar and Antonio Scotti, were in good voice so that the opening performance was an artistic, as well as a social, success. Roberto Moranzoni conducted.

As an indication of the growing popularity of La Tosca, it was introduced here by Maurice Grau as long ago as February 4, 1907. In three seasons Mr. Grau gave Tosca ten times. In five seasons Mr. Conried gave it twenty-four times. In eleven seasons Mr. Gatti-Casazza presented it sixty-seven times. Mr. Grau's average was three and one-third per season; Mr. Conried's just short of five, and Mr. Gatti's just over six.

On Tuesday night there was a special performance in honor of the Prince of Wales, when scenes from Pagliacci, La Forza del Destino, Oberon and Samson et Dalila were given and the national anthems of England and of the United States sung. Meses. Aida, Easton, Delaunoy and Howard, and Messrs. Caruso, Amato, Laurenti and Paltrinieri sung.

The other performances for the week took place as scheduled.

Gilbert and Sullivan's "The Yeoman of the Guard," was revived last week by the Society of American Singers at the Park Theatre with Gladys Caldwell as the strolling player, Elsie Maynard; Frank Moulan as Jack, the Jester; Craig Campbell and Ralph Brainard alternating as Colonel Fairfax and Cora Tracy as Phoebe, daughter of Sergeant Meryll, one of the yeomen, which was sung by Herbert Waterous. William Danforth was seen as Wilfred Shadbold, the jailer, and Kate Condon as Dame Carruthers. Impresario William Wade Hinshaw should be pleased with the results of his efforts thus far this season.

Raymond Hitchcock finished the last week of Hitchy Koo 1919, at the Liberty Theatre. Musical plays continued at the theatres were as follows: Passing Show of 1919, at the Winter Garden; The Magic Melody, at the Shubert; Fifty-Fifty, Ltd., at the Comedy; Buddies, at the Selwyn; Nothing But Love, at the Lyric; Hello Alexander, at the Forty-fourth Street; The Little Blue Devil, at the Central; The Little Whopper, at the Casino; Greenwich Village Follies, at the Nora Bayes; Ziegfeld Follies, at the New Amsterdam; Just a Minute, at the Cort; Apple Blossoms, at the Globe; Roly-Boly Eyes, at the Knickerbocker, and The Royal Vagabond, at the Cohan & Harris.

Loudon Charlton has had a busy week of recitals for the artists under his management. At Aeolian Hall on Tuesday afternoon Ernest Hutcheson, the pianist appeared as soloist, with an orchestra of members of the Symphony Society. He devoted his entire program to three Beethoven concertos: the C minor, opus. 37, the G major, opus. 58, and the E flat, opus. 73. The result was fascinating. William Willeke conducted the orchestra in the first two concertos and Walter Damrosch in the last. I don't know when New Yorkers have had a better opportunity of enjoying the beauty of Beethoven.

The next artist under Mr. Charlton's management was Louis Cornell, an American pianist who has been heard in previous seasons. He gave a recital at Aeolian Hall on Friday night. His program included Liszt's sonata in B minor, four preludes by Debussy and a Chopin group. In the Liszt work he showed seriousness of purpose and ample technical skill.

On Saturday afternoon at the same hall, Mr. Charlton put forward Oliver Denton. He is such a fine pianist that William J. Henderson, critic of The Sun, devoted a whole column to reproducing things he had said about him in the past merely to refute an alleged endorsement in which Mr. Henderson was erroneously quoted as having written that Mr. Denton was about as good as Josef Hofman. After Mr. Denton's last recital there is no reason why any critic should feel offended if the criticisms were accidentally credited to the wrong paper. No critic need be afraid hereafter of comparing Mr. Denton with Mr. Hofman. Mr. Denton's program comprised the thirty-two variations by Beethoven in C minor, two pieces by Schubert, MacDowell's Sonata Eroica, Liszt's Spozalizio, and three pieces by Chopin. He has an abundant development of technique, upon which he may rely with safety. He was enthusiastically applauded for each number.

Mr. Charlton's busy week closed with a recital by Helen Kanders, the soprano, at Carnegie Hall, Saturday night. Her career in opera abroad was halted by the

war. Accompanied by Richard Hageman, she sang the air of Elvira from Mozart's Don Giovanni, and she gave in English groups of lyrics by Schubert and Brahms. Of her French songs the most ambitious was Debussy's De Fleurs. Later she sang the Autumn Eve, of Sibelius, which preceded a pair by Elgar and Bantock and the old English Mary of Allendale. It was an excellent beginning of what ought to prove a very successful concert tour this season.

John Powell, pianist, gave a recital in Carnegie Hall Friday evening. The audience was the largest yet seen here at one of Mr. Powell's recitals. The brilliant pianist opened his program with Schumann's C major fantasy. Liszt's B minor sonata followed, and in the final group were two pieces by Daniel Gregory Mason, an impromptu and a ballad, and in closing the B minor march of Schubert as arranged by Liszt.

At the Hippodrome last Sunday night Ysaye and Elman gave another of their joint recitals. The vast auditorium was crowded by an audience which demanded encore after encore.

Every available seat, including the chairs placed on the stage, and all the standing room were occupied Sunday afternoon at Jascha Heifetz's second recital of the season in Carnegie Hall.

At the first Friday afternoon concert of the Philharmonic Society in Carnegie Hall, the program comprised Beethoven's eighth symphony, the Brahms concerto for violin and cello and Tchaikowsky's fourth symphony. The violinist was Alfred Megerlin, concert master of the orchestra, and the cellist, Leo Schulz, who leads the cello body. The orchestra played the symphonies commendably, but its most distinction of style and finish of brilliant effect was in the Tchaikowsky work.

The Berkshire Music Colony, Inc., announces for 1920 the competition inaugurated by Mrs. F. S. Coolidge to stimulate the creation of chamber music works. It offers a prize of \$1,000 to the composer of the best string quartet submitted to a jury, the names of whose members will be announced later. The prize winning composition will have its initial performance by the Berkshire String Quartet at the Berkshire Festival of chamber music in 1920, to be held at Pittsfield, Mass.

The contest will be open until August, 1920. All manuscripts must be sent anonymously and marked with a nom de plume or chiffre. A sealed envelope with the nom de plume or chiffre on the outside, and containing name and address of the composer must be enclosed. The composition must be sent to Hugo Kortschak, care of Wolfsohn Musical Bureau, No. 1 West Thirty-fourth street, and after July 1st, care of Berkshire Musical Colony, South Mountain, Pittsfield, Mass. Why can't some composer on the Pacific Coast get that \$1,000?

In jubilation because its endowment fund has been now raised to a required \$1,200,000 the Symphony Orchestra of Philadelphia came on Tuesday night to give its first concert of the season in Carnegie Hall under Leopold Stokowski, the conductor. A novelty was a new tone poem, "The Haunted Castle," by Michel Dvorak. The orchestra played Beethoven's seventh symphony without pause between movements.

S. E. MacMillen, manager of the New Symphony Orchestra, announces that a recently organized holding company has leased the property at 22, 24, 26 and 28 West Sixty-third street, in the rear of the Century Theatre, and will immediately remodel it into a concert hall devoted to the interests of the so-called "legitimate" musical artists. About \$200,000 was involved in the real estate deal by which the property was acquired. It is expected that the new auditorium will be ready for occupancy about December 15th. It will have a seating capacity of 1,200. The project was the result of the unprecedented demand for concert dates at such places as Carnegie and Aeolian halls by artists who desire to give concerts and the fact that these halls are already booked solid for the season.

The Symphony Concerts for Young People began their twenty-second year on Saturday afternoon at Carnegie Hall. The Young People listened to an entire symphony, the second, in D by Beethoven, and to a complete concerto, the A major of Liszt, its leading part played by Ossip Gabrilowitsch, the pianist. Walter Damrosch explained at the piano and conducted with the orchestra the Berceuse Heroique of Debussy's homage to King Albert and the Belgian soldiers. The long program included a French military march by Saint-Saëns, a gay and ante-bellum affair from his Algerian Scenes.

Franz Schubert will be revived when the Musical Art Society gives the first of its two concerts of the season in Carnegie Hall on the evening of Tuesday, Dec. 16th. The Salve Regina, has been chosen by Dr. Frank Damrosch as one of the chief selections to be sung by the choir. Schubert composed no less than fifty works, twenty-two of which were for male voices unaccompanied. His two later masses are pronounced by some authorities as the greatest products of his genius and the Calvo Regina as the most exquisite of its sort.

Gavin Dhu High.

## JOSEPH GEORGE JACOBSON PUPIL'S RECITAL

On Friday evening, December 5th, at the Sorosis Hall, the pupils of Joseph George Jacobson will render an interesting program. At the conclusion of the numbers Mrs. Florence Drake LeRoy, soprano, will sing a group of songs by Mr. Jacobson, who will accompany the singer as well as play the second piano parts to the concertos. Following is the program: Magic Flute, Fantasy for six hands (Mozart), Misses Marian Cava-

naugh, Edith Taylor, Florence Reid; Rondo Burlesque, (Kuhlau), Will o' the Wisp (Jungmann), Miss Edith Taylor; Capriccio brillante for two pianos (Mendelssohn), Miss Krecena Woll; Allegro (Bach), Impromptu (Schubert), Bird as Prophet (Schumann), Mrs. Ada Backes; Fantasia (Mozart), Romance in E flat (Jacobson), Etude (Chopin), Miss Lorette Roumiguere; Hungarian Fantasy for two pianos (Liszt), Miss Idelle Ruttenutter; Sonata D major (Haydn), Valse in D flat (Chopin), Mazurka (Chopin), Miss Marian Patricia Cavanaugh; Concerto F minor (Weber), Miss Henriette Roumiguere; Songs: Dreams (Jacobson), I Love (Jacobson), A Whisper (Jacobson), Mrs. Florence Drake LeRoy.

## MAUD LAMBERT AT THE ORPHEUM

Maud Lambert, the charming musical comedy favorite, and Ernest R. Ball, the composer of "I'm Coming Back to California," "Let the Rest of the World Go Bye," "Mother Macbree," "Love Me and the World is Mine," "Till the Sands of the Desert Grow Cold," "A Little Bit of Heaven," "Dear Little Boy of Mine," and many other popular songs will present a delightful pianologue in which Mr. Ball's compositions will be used. He is a capable pianist and knows how to interpret the meaning of his own songs. Miss Lambert's beautiful, expressive and well trained voice is one of the many delights of the act. "Indoor Sports," a comedy by Harlan Thompson, and Hugh Herbert, has to do with the ways and means employed to make the desired man pop the question. It is the story of Mame and Bess and "Their Company" and the method these girls employ in bringing about a proposal of marriage. The comedy is under the direction of William B. Friedlander, who has selected an excellent cast to interpret it.

George Price, Gus Edwards' famous juvenile, is now grown up and is going it alone in a "single" which is a capital vehicle for him to introduce catchy songs and clever impersonations. His imitation of Al Jolson is described as almost uncanny in its accuracy. Ralph Dunbar's Salon Singers call their offering "Moments Musical." The Salon Singers is a mixed quartet and an accompanist and first attracted attention because they were the joint headliners with William Jennings Bryan on the Chautauqua circuit. The Original Collins and Hart will appear in their novelty surprise, which is a delightful burlesque on the feats and affectations common among athletic performers.

Chris Richards is a famous English comedian and dancer who also juggles, sings and tells new and funny stories. Phina, exceptionally clever singing comedienne, with the assistance of three clever kids dressed in swagger evening attire, will sing and dance and make merry. Gertrude Hoffman, who has scored such a tremendous success in her one woman revue, will be the only holdover in this splendid program.

## POLLY WITH A PAST AT THE ALCAZAR

The piquant adventures of "Polly With a Past" will be depicted by the New Alcazar Company next week, for the last times in San Francisco. A capacity week last Spring failed to satisfy enthusiastic public demands as many patrons were vacationizing and others were unable to secure seats. There is no more delightful comedy on the stage than this piquant, witty and magnetic romance that took Ina Claire out of the Ziegfeld Follies into commanding prominence as a popular comedienne. For two solid years the charming blend of George Middleton and Guy Bolton's whimsical wit and David Belasco's master stagecraft crowded the Belasco Theatre in New York, Summer and Winter. The perfection of the former presentation is recorded as a red-letter Alcazar event and there is just enough new blood in the revival cast to give it added interest. Belle Bennett again personates the self reliant, mischievous daughter of an Ohio small town clergyman, merrily masquerading as a demure maid in the apartment of a trio of reckless New York bachelors and shocking the fashionables of an Atlantic seaside resort by pretending to be a vampire French adventuress.

## MUNICIPAL MUSIC LEAGUE TO GIVE CONCERT

The San Francisco Municipal Music League, of which Justice Henry A. Melvin is president, announces the first of a series of concerts to be given in the Exposition Auditorium at intervals of about one month, to take place Thursday evening, December 11th, at half past eight.

For several months Festyn Davies, the eminent choral director, whose work is best known here through the big song festival given at Camp Fremont last year, has been perfecting a chorus of several hundred voices, culled from various singing organizations, with many fresh young voices from the high schools of the city. About forty minutes of the program will be devoted to numbers by these singers and those who have been privileged to listen to rehearsals say that a vocal treat is in store for the thousands that are expected to attend.

Lieutenant Jean Shanis, long with Victor Herbert's and the local Symphony Orchestra and director of the 319th Engineers Band, which played at Camp Fremont, the Orpheum and finally overseas, will direct a band of fifty picked musicians in a program that will embrace only the good in musical literature. He has a large library from which he has made careful selections. Festyn Davies himself, whose wonderful tenor voice has won him fame on two continents, will be the vocal soloist of the evening, and there will also be selections on the great organ.

The concerts are intended to be popular in character and the admission fee will be but twenty-five cents, with a few reserved seats at fifty cents. Children will be but ten cents.



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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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PRICE 10 CENTS

## CHAMBER MUSIC SOCIETY TRIUMPHS WITH BRESCIA QUARTET

First Hearing of the "Impressions From the Andes" Arouses the Large Audience to Bestowing a Spontaneous and Prolonged Ovation Upon the Distinguished Composer—Work Reveals Exceptional Skill in Contrapuntal Development and Vigorous Accentuation of Dramatic Musical Climaxes

By ALFRED METZGER

It is not often that one has the opportunity to review the premiere of a new chamber music composition particularly by a resident composer, and we must be grateful to the Chamber Music Society of San Francisco for its enterprise in this direction, for at the second regular concert of this season, which took place at the Player's Club Theatre on Tuesday evening, November 25th, the new quartet by Domenico Brescia entitled "Impressions from the Andes" was given its first public performance in San Francisco, before a large and musically cultured audience. This same composition received honorable mention at its initial performance at the Pittsfield Chamber Music Festival of 1918, where it was interpreted by the Berkshire Quartet.

Speaking from a seriously classical musical standpoint this composition cannot be classified absolutely as a chamber music quartet in the purest sense. The composer has given us his own idea and description of the work. He entitles it "Impressions from the Andes" and then proceeds to specify in regular order the various incidents described by the music. This naturally

technical standpoint and requires an ensemble of the most concise spontaneity and uniformity of interpretation. Mr. Brescia was indeed most fortunate to secure the services of the Chamber Music Society of San Francisco, and we dare say it was better performed than on the occasion of its original presentation at Pittsfield.

The first movement begins with a most vigorous passage requiring the utmost unity of performance. In this movement, as well as in all subsequent movements, Mr. Brescia shows himself to be a master of counterpoint. Indeed there are occasions in this composition where the contrapuntal development is truly original, and impressively developed. At times two or three themes are presented simultaneously with a skill worthy of the greatest admiration and the members of the Society are not less entitled to praise for bringing out these intricate and splendid passages than the composer who conceived them. The first movement is build up toward a climax which ends with dramatic force.

ally developed until it becomes interwoven with several counter-themes, giving Mr. Brescia an opportunity to display his genius in contrapuntal science to a high degree. This movement is gradually permitted to increase in volume and passion until every instrument is used to the utmost power of its tonal possibilities. It ends in an impressive and gripping climax which on this occasion aroused the audience in cheers and to the demonstration of a genuine ovation that lasted for several minutes. Mr. Brescia, as well as the members of the quartet, ought to feel proud to have been able to stir their audience to quite such a display of spirited enthusiasm.

After this rather dramatic performance the romance and lyricism of the Beethoven Serenade, op. 25 for flute, violin and viola seemed like a zephyr breeze after a stormy hour, and Messrs. Hecht, Persinger and Firestone took splendid advantage of the opportunity to show their fine poetic sentiment. It was a thoroughly delightful performance as to tone, pitch, technique and phrasing. The program ended with a most impressive performance of the brilliant Dohnanyi Quartet in D flat, presented by Messrs. Persinger, Ford, Firestone and Britt, with a skill and natural musical instinct as well as precision of interpretation that must long linger in the mind of everyone who was fortunate enough to hear it. The second popular concert of the Chamber Music Society of San Francisco took place last Tuesday evening and will be reviewed next week.

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makes the work a programmatical composition, in other words a musical idea that describes certain incidents according to the composers fixed purpose, not giving the hearer any opportunity to give vent to his or her own imagination. Programmatical music, or more explicitly descriptive music, is the opposite of impressionistic music. From the very nature of the work—describing a series of incidents one after another—it can not possibly be a chamber music composition wherein definite themes are developed in various movements according to a well defined contiguity of theoretical treatment. It becomes rather a "suite" wherein one idea follows another without having any relation whatever to the preceding or following idea as far as the music itself is concerned.

Of course, all of this is not intended as derogatory to the work. A suite may be just as pure a classical work as a chamber music quartet, and in this case it is decidedly a work of a most serious and musicianly character. One thing is apparent throughout the performance of this work, namely, that it demands great responsibility and concentrated attention on the part of the performers. It is exceedingly difficult from a

The second movement is an andantino. It requires exquisite tone color effects which must be blended with the utmost finesse in order to become effective. There are passages to be played in harmonics that were delightfully enjoyable as presented by the Chamber Music Society and the ethereal pianissimo in which this movement gradually fades away is one of the finest musical achievements we have witnessed, both from an executive and creative point of view.

The third movement is entitled Vivacamente and is descriptive of an aborigines dance. Rhythmically it is exceedingly difficult and its intricate contrapuntal character gives it a barbaric atmosphere always accentuated by rhythmic undulations. Technically it is possibly the most difficult movement of the work. There are required intricate pizzicato passages, extended runs, double stops and spiccato effects in ensemble which demand the utmost precision of execution. The viola and cello have here excellent opportunities to distinguish themselves and Messrs. Britt and Firestone did not fail to take advantage of the same. A most effective ending of this movement emphasized the aborigines dance idea.

After a beautiful introduction in the fourth movement, the first violin picks up the theme which is gradu-

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1. Text to be selected by the competitor.
2. Compositions to be in the hands of the undersigned by December 1st, 1919.
3. Name of the competitor not to appear on the composition but to accompany it.

The competitors themselves will form the Board of Judges, but the competitors will not judge their own compositions.

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Every competitor will then receive a copy of each composition submitted with the request to judge the compositions of every other competitor, naming the index numbers in the order of preference.

In order that the prize may be awarded by January 1, 1920, the findings of each judge are to be in the hands of the undersigned not later than ten days after receipt of the compositions.

These findings will be assembled and the composition receiving the highest average rating will be judged the winner.

In the event of a tie, the three compositions with the highest rating will be submitted again to the Board of Judges.

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## NINETEENTH YEAR

### HORACE BRITT SOLOIST WITH S. F. SYMPHONY

Horace Britt, the brilliant violoncellist of the San Francisco Symphony Orchestra, will be soloist again on Sunday afternoon, December 7th, in the Curran Theatre, Alfred Hertz conducting, when the regular repeat concert of the fifth pair of concerts is to be played. Britt's contribution will be the same with which he made such a fine impression on Friday, Lalo's Concerto in D minor, one of the most ambitious compositions ever written for violoncello and orchestra.

Since Britt's first San Francisco appearance as soloist at the Festival concerts held at the Panama-Pacific International Exposition, he has come to hold a high place in the regard of local concert goers. At the close of the Exposition, Britt was induced to remain here as chief violoncellist with the Herz organization.

Britt was born in Antwerp, Belgium, and he early achieved fame as a soloist on his instrument, following which he gained an enviable reputation as an orchestral player. Before coming to San Francisco, Britt was associated with many famous symphony orchestras, including the Theodore Thomas Orchestra, the Philadelphia Symphony Orchestra and the New York Philharmonic.

The important number for orchestra alone on Sunday will be Haydn's seldom-heard and exceedingly interesting G Major Symphony, generally called the "Military" Symphony. Volkmann's overture, Richard III, based on the Shakespearean tragedy, will be the remaining number of a program on which all the numbers are new to this orchestra.

The fifth "pop" concert of the new season is scheduled for Sunday afternoon, December 14th, in the Curran. Conductor Alfred Hertz has arranged a characteristic program of light music, of the kind which had made for capacity audiences at these events. Those anticipating attendance should make immediate ticket reservations at Sherman, Clay & Co.'s. Following is the delightful program to be played: Overture, The Magic Flute (Mozart); Shepherd's Music, from Christmas Oratorio (Bach); Allegretto, from Symphony No. 8 (Beethoven); Rhapsody No. 2 (Liszt); Dream Pantomime, from Hansel and Gretel (Humperdinck); Piedmontese Dances (Sinigaglia); Overture, Rienzi (Wagner).

### "MEMBERS' CONCERT" of MUSICAL ASSOCIATION

Following its custom of the last few seasons, the Musical Association of San Francisco, sustaining body of the San Francisco Symphony Orchestra, will give a concert of light music, complimentary to its members, on Thursday evening, December 11th, beginning at 9:00 o'clock, in the Palm Court of the Palace Hotel.

These events, which are quite the vogue in the East with the leading symphony orchestras, have proved most attractive locally and have tended to bring to gether in a social way the subscribers who make the public concerts of the orchestra possible.

Conductor Alfred Hertz has contrived a delightful program of light music for the affair, and he will personally conduct the complete orchestra of 80 musicians. The soloists are to be Emilio Puyans and Kajetan Attil, chief flutist and harpist, respectively, of the organization. The program: Overture, Fra Diavolo (Auber); Concerto for Flute and Harp with Orchestra (Mozart); Messrs. Puyans and Attil: Piedmontese Dances (Sinigaglia); Scherzo, Pizzicato Ostinato, from Fourth Symphony (Tchaikovsky); (a) The Enchanted Lake (Liadow), (b) Kikimora (Liadow), (a) Minuet (Boccherini), (b) Liebesfreud (Love's Joy) (Kreisler), (c) Molly on the Shore (Grainger).

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Karstner, Harpist, Interprets Saint-Saens' Fantasy

By BRUNO DAVID USSHER

Los Angeles, December 1, 1919—The recently formed Saslavsky Chamber Music Society, consisting of Alexander Saslavsky, violin, Axel Simonsen, violoncello, and May Macdonald Hope, piano, roused great hopes for the musical future of our city when making its debut last Friday. The program consisted of the Beethoven Trio Op. 1, No. 1, a Sonata Op. 24, for violin and piano by Sylvia Lazzari and the Saint-Saens Trio, Op. 92. The players were in good trim, although not always sufficiently close to each other from the viewpoint of ensemble work. However, this seems merely a matter of ensemble practices which probably had to be reduced owing to numerous rehearsals of the Los Angeles Symphony Orchestra which the two gentlemen had to attend. Temperamentally the Trio is an interesting combination. Mr. Saslavsky being a rather animated player, Mr. Simonsen somewhat serenely embracing his beloved 'cello, while May Macdonald Hope is treading the golden middle path. Her Beethoven playing was crystalline, as her Lazzari accompaniment fiery and colorful, her Saint-Saens lively, facile, with fine phrasing and thoughtful moderation. At times she was a trifle too loud. Mr. Saslavsky proved himself a distinguished player, whose large warm tone, good musical feeling and style of playing, won him much hearty applause in every number. He was at his best in the Lazzari Sonata, which demands incessant flowing tone of emotional strength, fluency of technic and strong bowing. There is much of Wagner's "Tristan" in this melodic and harmonically rich work. However, it is Tristan without the "black flag." It is a colorful composition, sweeping even in the two lente movements, followed by an effective "con fuoco" part.

Although published as early as 1894 (by Durand, Paris) the work must be grouped with our modern violin literature. The rather international status of the composer is reflected by his music. An Italian, born in Tyrol as Austrian subject, he emigrated to Paris, acquiring French citizenship. He was a pupil of Cesar Franck, a friend of Debussy and Director of the Wagner Society in Paris, which various affiliations influenced his music. Yet, he speaks a language of his own, has a temperament of his own and if matured violinists are on the search for an impressive, well-written number, and if they have a good accompanist, they will find this sonata to their liking. No doubt, the audience of Friday night was much taken with this work and its splendid presentation by the violinist. Mrs. Hope displayed fine musical judgment, as well as technic, at the piano. Mr. Simonsen disproved beyond the slightest doubt the saying that "two is company and three is not." He contributed essentially to the good effects in the Beethoven and Saint-Saens Trios. His tone was seldom larger or warmer than on Friday. He is a sympathetic chamber music player, never obtrusive, yet always able to "do his bit" in solo work.

It would be nice if Mr. Saslavsky would indicate on his program the key in which the program numbers are written; the program otherwise being attractively printed.

Mendelssohn's Wedding March from Midsummer Night's Dream opened the Third Popular Concert of the Philharmonic Orchestra of Los Angeles under Walter Henry Rothwell. It was a duly festive presentation, at times a little too massive though, yet refreshing in spirit. Mr. Rothwell has shifted his brass section a little to the right, somewhat parallel with the second violins, but hidden far back behind the violas. This has resulted in greater blending of tone of the orchestra. It is a decided improvement as it allows the conductor and brass players to indulge in crescendoes without over-shadowing the strings too much. The sound of the trumpets and trombones does not strike the listener too immediately, rather finds a better orchestral background. As before "Les Preludes" was played in dramatic fashion with due poise and sweetness in the lyric episodes.

In the soloist of the concert, Mr. Alfred Karstner, we had our first opportunity to judge our solo harpist of the Philharmonic Orchestra in a number of his own. Mr. Karstner chose the Fantasy in A minor, by Camille Saint-Saens for harp alone. His technic is facile, his chromatic runs remarkable, but we could not suppress a feeling of disappointment. His playing impressed us as dry and colorless. Moreover, his choice of the musically insignificant solo number scarcely gave him a chance to use the middle and lower range of his instrument. Even his delightful, silvery pianissimi became monotonous. The audience, however, was much impressed so that he had to respond with an encore. The harp solo would have had its best place after the following two numbers: the Liszt number and the lyric Saint-Saens, as it was too great a contrast between the colossal effects of "Berceuse," by Jaernefelt and Massenet's "Under the Lindens from Senes Alsaciennes." The first is a simple, melodic work for muted strings and violin solo, the latter admirably taken care of by the first concert master, Mr. Sulvain Noack. The Massenet number breathes the great love of the French for the lost provinces. It is a masterly, and also lovely, tone picture of the Alsatian village atmosphere on Sunday morning at church time, partly programmatic, yet expressing more a general feeling, that of loving and longing, triste and sweet at the same time. Of great melodic charm this unpretentious musical pastel

deserves a place on one of the future programs for another hearing. In fact, the audience insisted on its being encored.

The Jaernefelt and Massenet numbers called for very subdued tonal shading, both composers working very deftly with the orchestral brush, which Mr. Rothwell handled with much artistry. The piano effects showed his ability to tune down the tone volume to a desired degree, to achieve even blending and changing of the tonal shades. Simple as both works may seem they required refinement of playing and interpretation and found it. Mr. Noack, first concert master, played a solo in the Berceuse with good effect. The Massenet number contains two soli for 'cello and clarinet, for which we have to thank Mr. Bronson and Mr. Raimondi. The clarinet might have sounded a trifle more plaintive and mellow. Of the closing number "Peer Gynt" Suite, the final number had to be repeated, the audience insisting on it by remaining seated.

Mrs. Blanche Seaver, composer pianist, whose arrangement of the "Battle Hymn of the Republic" has been on many programs during the last two years, has taken up her musical work again in this city. Lieutenant Seaver, her husband, who was on convoy duty during the war, has returned with her and resumed his law practice.

Professor Thilo Becker and Mrs. Otie Chew-Becker of the California School of Arts, as successor to Mr. Ellis Rhodes, who will be absent from the city on a tournee throughout the Northwest.

Professor Tenlo Becker and Mrs. Otie Chew-Becker will give three piano and violin recitals early next year, one each in January, February and March. The programs will include a recently discovered Suite by Rameau, a Suite by Max Reger, a new Sonata by Frelaud, to be heard for the first time in America, and a composition for violin and piano by the composer of "Hiawatha", Coleridge-Taylor who presented the manuscript to Mrs. Chew-Becker when they were both students at the Royal College of Music, London.

Ruth Deardorff Shaw, pianist, gave an ultra-modern program at the Marlborough School. She played compositions by Ravel, Korngold, Debussy, Ornstein, Chase, Scott, some never before heard in this city.

Miss Ann Thompson, highly gifted pianist, appeared before the Matinee Musical Club.

Miss Marjorie Morrison, coach and teacher of voice at the California School of Arts, has started a new class in appreciation and interpretation of music.

Mrs. Abbie Norman Jamison, well known figure in musical circles, and Raymond Harmon, tenor, appeared with the Hollywood Community Chorus under Hugo Kirchhofer. Mr. Harmon sang several of Mrs. Jamison's songs, which were well received. Mr. Harmon is a recent arrival from Chicago and has gained many friends in short time. Incidentally, the Community Chorus of Hollywood, under Kirchhofer's able direction, is growing fast and doing good work. Mr. Kirchhofer was a faculty member of the Hollywood High School.

David George Gibson, pianist and pupil of MacDowell, has opened a studio in Hollywood.

Mrs. Daisy Walters, President of the Woman's Orchestra, was guest of honor at a recent meeting of the Music Section of the Hollywood Woman's Club. She gave a fine account of the work of this orchestra. Mrs. Cecil Frankel member of this very active music section and District President of the National Federation of Music Clubs, gave a most complete account of the Bi-Annual Convention at Peterborough. She also delivered an excellent, instructive paper on orchestra instruments showing scholarship and musicianly understanding.

The MacDowell Club of Allied Arts, Mrs. Graham E. Putnam (a pupil of the American Master), President, held its first meeting. Mrs. Putnam is anticipating a visit from Mrs. MacDowell and this eventuality aroused much interest. Mrs. Elizabeth Burton Eaton, member of the Drama League, spoke on Appreciation of Art, and Ilya Bronson, solo-cellist of the Philharmonic Orchestra, played several soli. Mrs. Putnam was greeted heartily by the members after her prolonged stay in the East.

Henrik Gjerdrum, the Norwegian pianist, is having a busy season and will soon give a pupils' recital. Mr. Gjerdrum has attracted considerable attention as piano soloist and accompanist. Recently, November 20th, he appeared with the San Francisco Musical Club at the St. Francis Hotel Ballroom and was heartily received by a large and appreciative audience. As an accompanist of ability, Mr. Gjerdrum is also favorably known.



## FOURTH SYMPHONY "POP" CONCERT

Once More Manager Widenham's Broad Smile Proclaims  
a Sold Out House and Alfred Hertz and the  
Orchestra Are Cheered and Applauded

By ALFRED METZGER

The very character of the so-called "pop" concerts precludes criticism of an analytical type. Therefore the reviewer is confined to brag about the fact that the Curran Theatre is crowded to the doors on the occasion of every Sunday Symphony concert, whether it be one of the regular pair or the popular event. Last Sunday afternoon we came just in time to hear the Pierne Serenade and witnessed for the first time this season the violation of one of the so-called iron-clad rules of the Symphony Orchestra not to give any encores. But if a San Francisco audience wants something badly enough you can wager the last red cent in your pocket that it is going to get it. Alfred Hertz, on this occasion, "heard them calling him" and he responded like the good fellow he is.

It would not have been necessary for us to look over the house to know it was packed. By just casting a casual glance at the beaming countenance of handsome secretary-manager A. W. Widenham the truth would have been unfolded. In fact, as usual, hundreds of people had to be turned away, and this is as it should be. It is too bad that we could not be in two places at the same time—although if we expand a little more this, too, may be a possibility—but we surely were glad to hear the Chopin Polonaise arranged for orchestra. As a rule these arrangements do not make an artistic impression, but this arrangement is specially fine and it was well worth playing and hearing, too. The audience left the theatre very reluctantly and the enthusiasm was perhaps the greatest so far this season. It will increase in fervor as the season progresses.

## FINE PROGRAM OF MOZART COMPOSITIONS

Mme. Rose Relda Cailleau, Soprano, Giuseppe Jollain,  
Violinist, and George Kruger, Pianist, Attract  
Large Audience

Sorosis Club Hall was crowded to the doors on Wednesday evening, November 26th, when Mme. Rose Relda Cailleau, soprano, Giuseppe Jollain, violinist, and George Kruger, pianist, gave a delightful program of Mozart compositions. It requires more than mere musicianship and technical skill to present a series of Mozart compositions in a manner to meet all the artistic requirements. And the fact that these three artists did not only crowd Sorosis Club Hall, but caused those who attended to express their pleasure by frequent and spontaneous outbursts of applause is evidence in itself that they must have displayed sufficient judgment and artistry to emphasize the beauties of the works they interpreted.

The instrumental part of the program included: Sonata for piano and violin, E minor, Sonata for piano and violin, A major, and Sonata for piano and violin B flat major. Mr. Kruger here again displayed his pianistic accomplishments and added another musical victory to his long array of conquests. Again his technique was brilliantly in evidence and his expression in phrasing once more emphasized his dramatic phase of interpretation. Mr. Kruger is a very conscientious pianist and a pedagogue of unquestionable efficiency. He is very busy and active and that, notwithstanding his activity, he is able to prepare for such a difficult program and please his hearers is certainly something to be proud of.

Giuseppe Jollain, the gifted young violin virtuoso, also contributed largely toward the instrumental part of the program. He draws a smooth, round and big tone and phrases with fine understanding. As everyone knows a Mozart work requires a particularly poetic phase of interpretation and only a real musician is able to give it adequate expression. Evidently Mr. Jollain succeeded in satisfying the large audience for he shared with Mr. Kruger the plaudits of his musical auditors.

Mme. Rose Relda Cailleau was in splendid vocal form. She sang the difficult Mozart aria *Il re pastore*, *The Violet*, and the two arias from *Il Nozze di Figaro* in a manner that displayed consummate artistry. Her pure soprano voice was equally impressive in the high and low notes, attaining at all times that flexible and pure quality so pleasing in a soprano, and her intonation was always accurate. But above all she attained that poetic instinct in phrasing without which Mozart can not be imagined. She was entitled to the hearty ovation accorded her by the audience. A. M.

## DUNCAN DANCERS AND GEORGE COPELAND

Unusually Artistic Performances That Are Worthy of  
the Greatest Patronage and Approval—A Real  
Treat for the Eye and Ear

By ALFRED METZGER

While we claim to know at least something about music, having studied it and listened to it for a number of years—although some people seem to study it and hear it and the longer they do the less they seem to know—we can not claim any knowledge about dancing. In the first place we are not built that way, and in the second place we never have had time to indulge in terpsichorean pastimes. But surely it was a delight to watch those graceful Duncan dancers follow with rhythmic accuracy the beautiful periods interpreted on the piano by George Copeland. No one can help but admire beauty whether it is of body, or motion or of sound. And in these performances of the Duncan Dancers and George Copeland all three elements are combined.

When our friend Selby C. Oppenheimer sent us his weekly effusions couched in poetic flights of verbosity

regarding these six pet-named muses, we feared that his pen was mightier than his veracity, but since witnessing the performance last Sunday afternoon, we wish to apologize not only to him, but to Lisa, Anna, Erica, Theresa, Irma, and the entire Ensemble. If there is anything more graceful, more pleasing and more thoroughly enjoyable than the terpsichorean art of these young geniuses, we have yet to witness it. After all the magnetism of youth is the spirit of the dance.

George Copeland fits in well with his music. He possesses that rare knack of the genuine pianist to permit his nimble fingers to trip off-like over the ivories and coax from these apparently cold objects a steady flow of ever changing sentiment. His touch is singularly limpid and flexible, his runs are pearl-like in their evenness and clarity, and his interpretations are couched in authority and intellectual comprehension. While during the dances Mr. Copeland subdues his playing, making the piano sound soft and enticing, during his solo performances he shows that he possesses force and vigor, proving himself a past-master in the art of musical expression. We are not backward in contending that Mr. Copeland is truly a great pianist and his being featured upon an equal basis with the nimble stars is but just and right. Be sure and attend tomorrow's event, for what Mr. Oppenheimer tells you in the following announcement is no exaggeration:

Tomorrow at the Columbia theatre there should be no vacant seats, and the standing room space should be filled to its legal capacity, for many more San Franciscans will witness the final program of the six Isadora Duncan Dancers and George Copeland, the master pianist. "The Six Isadorables," they have been called, and never before has this city been regaled with as purely satisfying a program of music and dance as that served by these wonderful girls, and the equally wonderful Copeland. Their performance beggars description, it is just charm, beauty, grace, and delight after delight, and it did not take San Francisco long to recognize in this superb combination of artists the acme of the correlation of the arts of dancing and music. Tomorrow's program is entirely different from their initial offering, and includes a list of works that will reveal the "Adorables," and Copeland in the finest phases of their art.

The matinees will begin at 2:30 promptly and Manager Selby C. Oppenheimer urgently requests everyone to be seated on time. The remaining unsold tickets can be secured at Sherman, Clay & Co.'s today, or at the Columbia tomorrow.

## MUSIC CLUBS HAVE PROGRAMS THIS SEASON

Never in the history of music on the Pacific Coast have the music clubs in the interior cities known such a prosperous year as promises for the ensuing season of 1919-1920. From all quarters come the reports that memberships have increased far beyond any previous figures, and that a more pronounced desire to hear better artists exists. Through the managerial offices of L. E. Behymer, of Los Angeles and Selby C. Oppenheimer in San Francisco, the various clubs secure the talent to delight them during their musical year, and these two managers face the predicament of having placed practically more dates than the artists will be able to fill. Behymer and Oppenheimer undertake, with their eastern correspondents, to guarantee a given number of engagements for every artist booked, and they have, in every instance, sold more dates than their contracts call for. Lambert Murphy appeared fifteen times in a little over two weeks under this management and Merle Alcock was given twelve joint appearances with Murphy. As an instance of the untoward prosperity of the music club the cases of Stockton and Marysville may well be cited. For many years past Stockton has been compelled to rest content with artists of a mediocre class, while Marysville has been able to secure but little good music at all. In Stockton this year Selby C. Oppenheimer has placed with the now flourishing Saturday Afternoon Club, Lambert Murphy, Madame Helen Stanley, Alfred Cortot and the Flonzaley Quartet, while in Marysville, under the auspices of the newly organized Music Section of the Marysville Art Club, will appear such fine artists as the Isadora Duncan Dancers and George Copeland, pianist, the Cherniavsky Brothers and Sophie Braslau, contralto.

In lieu of the usual five events that the Music Section of the Oakland Teachers' Association generally present, Miss Z. W. Potter, the energetic president, has contracted for eight big concert attractions, these to include Lambert Murphy and Merle Alcock in joint concert, Sousa and his Band, the Isadora Duncan Dancers and George Copeland, pianist, Helen Stanley, Alfred Cortot and Jacques Thibaud, the French pianist and violinist in joint concert, Sophie Braslau, the Minneapolis Symphony Orchestra, and the renowned baritone, Riccardo Stracciari. Berkeley is well booked with a joint concert by Lambert Murphy and Merle Alcock, Albert Spalding, violinist; Alfred Cortot, pianist; Sophie Braslau, contralto, and the famous Flonzaley Quartet. In Reno will appear Lambert Murphy, Rudolph Ganz, Florence Macbeth, the Flonzaley Quartet and Sousa and his Band. Sacramento with its wonderful Saturday Club, has not yet completed its program, but so far have engaged Lambert Murphy and Merle Alcock, the Minneapolis Symphony Orchestra, Alfred Cortot, Sophie Braslau, Lazzari, the Cherniavskys, etc. Fresno has booked the Murphy-Alcock combination, the Duncan Dancers and George Copeland, Sousa, Helen Stanley, the Minneapolis Symphony Orchestra, Sophie Braslau and others. In San Luis Obispo will appear the Duncan Dancers and Copeland, Florence Macbeth and other attractions to be selected later. Mr. Behymer has placed courses of five and six events in Phoenix, Tucson, Douglas, Bisbee and other Arizona cities, the first time that the musical people of these thriving cities have put their force behind a series of first class concerts, and the usual big series of events will be given in San

Diego, Hollywood, San Jose, Pomona College, Santa Barbara, Long Beach, Riverside, Redlands, Pasadena, Santa Monica, Bakersfield, Visalia, Albuquerque and Ventura. Chico will find itself the possessor of a high grade series for the first time, and the progressive Peninsula Club at Palo Alto is entering a more ambitious program than ever with Copeland and the Duncan Dancers, the San Francisco Symphony, Sophie Braslau, and the Flonzaley Quartet as its attractions. Altogether it looks like a wonderful year for music, and the enterprise of Behymer and Oppenheimer in interesting the powers that be in the smaller western cities is to be commended.

## U. C. FACULTY CLUB CONCERT

The members and friends of the Faculty Club of the University of California gathered in large numbers to listen to the annual concert given by the Club in its beautiful Assembly Hall on Tuesday evening, November 25th. The artists on this occasion were Ethel Johnson, soprano, Suzanne Pasmore-Brooks, pianist, Albert Rosenthal, violoncellist. Mrs. Brooks, who is well known as pianist of the Pasmore Trio, charmed the discriminative audience with her free delivery and singing tone. Under her deft fingers the piano sang even in the most brilliant passages.

Albert Rosenthal's musicianship is manifested in all that he does, but in nothing more than in his splendid bowing, which brings out a fine, big tone in the sustained melodies, and in the spiccato and staccato passages it is impeccable. Albert Rosenthal is easily one of our best cellists, with a technique unsurpassed by any.

Ethel Johnson surprised and delighted with her clear, lovely and, at times, when the song demanded it, powerful voice. In the Schumann songs the mezza voce was exquisitely used, while in the most dramatic moments of the Tchaikowsky aria she gave full expression to its dramatic demands without forcing. Miss Johnson, like Harriet Pasmore, is fully justifying the teachings of H. B. Pasmore. This Trio is being extremely booked for the University Extension Courses.

## L. C. CHADWICK TO ENLARGE MUSICAL REVIEW

The time has come when we are not satisfied any longer with a twelve page weekly music journal for San Francisco and the Pacific Coast. It is utterly impossible for the editor to attend adequately to the business office. So when L. C. Chadwick, formerly in the advertising business in Seattle and Portland, after investigating the possibilities of the Pacific Coast Musical Review, made us a proposition to undertake to build up the advertising department, as well as increase the subscription list materially, we gladly accepted his assistance and came to a mutual agreement with him.

We will, therefore, consider it a personal favor if the members of the profession will receive Mr. Chadwick courteously and assist him and his assistant in his ambitions to increase the business and influence of this paper. During his affiliation with this paper, which we trust will be permanent, Mr. Chadwick will act as business manager.

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## SECOND BOSTON SYMPHONY CONCERT

Famous Organization as Excellent as Ever Under Able Direction of Pierre Monteux—Boston and Chicago Notes

By HERBERT I. BENNETT

Boston, Mass., November 23, 1919.

Symphony Hall held a capacity audience last evening, Saturday, on the occasion of the second of the sixth afternoon and evening concerts by the Boston Symphony Orchestra, this being the thirty-ninth season of the distinguished organization in question. It was a noteworthy pair of performances because the program was "In Memory of Henry Lee Higginson (November 18, 1834—November 14, 1919) founder and sustainer of the Boston Symphony Orchestra." The venerable, modest and noble philanthropist; the pioneer builder of orchestral ideals, Major Higginson, of Boston, passed away in this city on Friday, November 14th, just four days short of his eighty-fifth birthday. Bostonians in general mourn the loss of their great fellow citizen, and music lovers in particular. However, a monument to the memory of Major Higginson exists in the Boston Symphony Orchestra, and how much better to have such an one than a cold shaft of marble!

Owing to the impressive nature of the pair of concerts under consideration here, no applause was indulged in. As each person was seated by the usher, the latter requested the refraining from the plaudits custom. And this writer, for one, found an uplift and freedom from the distracting hubbub that punctuates the usual concert experience. It gave opportunity, in the silence coming after each symphony and concerto movement, to grasp the better all the line detail presented under the baton of Pierre Monteux, whom I was for the first time seeing at the head of the Boston Orchestra.

This was the memorial program played on Friday afternoon and Saturday evening Unfinished Symphony in B minor (Schubert), Concerto No. 2, in B flat major for Piano and Orchestra (Brahms), Symphony No. 5 in C minor (Beethoven). Had Major Higginson, I was informed, been asked concerning his favorite orchestral works, his choice would have fallen to those above enumerated. The piano soloist was the ever reliable and intelligent artist, Felix Fox of Boston.

Now, it is not necessary to enter into details pertaining to the numbers on the program, as they are too well known to the readers of the Pacific Coast Musical Review to require analysis. But the writer does wish to take occasion here to state that, to his ears, never has the Boston Symphony Orchestra sounded more beautiful in luscious tonal body and quality than it did last evening. Truly those are wonderful men, each of the one hundred of them in the Boston Symphony Orchestra! Insidious propaganda somewhere may have declared that this orchestra is not up to its former standard, etc., ad lib. This writer has listened to Boston's great orchestra for fifteen odd seasons, and has its temperament, style and polish pretty thoroughly grounded into consciousness and last evening's superb playing brought home to me the joyous fact that one pair of critical ears again—after two years absence from the East—was hearing the familiar eloquence, precision and attack that long ago made the Boston Symphony Orchestra foremost among the world's greatest symphonic bodies.

Mr. Monteux conducts gracefully and quietly, making no undue or stressful movements, but he gets just what he wants from his responsive musicians. The Monteux beat is quick and elastic. His method of working up climaxes is entirely his own, absolutely devoid of "show," and the fine band utters powerful fortissimi or delicate pianissimi at a mere nonintrusive gesture of the French conductor. In the Brahms, at times drab, second piano concerto, ably set forth under the logical mentality and plastic fingers of Felix Fox, the accompaniment supplied by Mr. Monteux and his men was one of the finest things in that line ever listened to from the Boston Symphony Orchestra by this scribe.

Some new faces appear in the orchestra, but, on the whole, the personnel is pretty much unchanged over two seasons ago. The new principal 'cellist, J. Beditti, from Paris, is a rare artist with both a noble broad tone and fine style. His solo passages in the concerto revealed a big man at the head of the 'celli chair. The new principal flutist, G. Laurent, also from Paris, possesses a lovely tone and impeccable technique. He is the sort of virtuoso demanded by the Boston Symphony Orchestra. Georges Longet is still the master solo oboe player. The French horn chair is practically unchanged, G. Wendler remaining as principal. It would be difficult to conceive of a more satisfying or polished corps of horn players. The string and reed chairs are beautiful in tonal quality. The eight double basses sound forth like an organ. In short the orchestra is as fine as an exacting person could hope to hear. Conductor Monteux may not always please everybody, but he seems to have won the respect and confidence of his very critical Boston audiences by his sane interpretations of the symphonic literature.

From the box office standpoint I am informed by the management that the present is the best season in the history of the Boston Symphony Orchestra, both at home, in New York City and on the road. Symphony Hall is sold out for the season, showing that this orchestral prophet is not without honor in its home city. When passing this hall last Friday a couple of hours before the beginning of the matinee concert, there greeted my eye the familiar sight of a long line of patient students and music lovers waiting for the gallery doors to open to the moderate priced unserved seats.

## Chicago and Boston Notes

Clarence Eddy, that prince of men and dean of American organ virtuosi, gave Mrs. Bennet and me a happy couple of hours of his time in Chicago when we had a quarter of a day layover there last week while en route from San Francisco to Boston. Mr. Eddy entertained

us at luncheon in the Auditorium Hotel, and told of his splendid five year's contract with the Chicago Musical College as special instructor in the organ department. Mr. Eddy has not as yet tied himself up to a church position, as his time is well occupied with touring and teaching. He is looking well and keenly enjoys his new Chicago connection with the progressive music school above named.

As we entered the reception room at the Chicago Musical College, there came forward to greet us cordially, Mrs. Herman Lewis, the former New York concert manager, but now holding the responsible office of secretary of that large school. Mrs. Lewis has made herself an invaluable unit of the organization, so I was reliably informed, and it was fine to see her again and so well established.

Thanks to an energetic Oakland friend, Alexander Stewart, the writer was given a card of introduction to George W. Chadwick, noted American composer and head of the New England Conservatory of Music in Boston. Mr. Chadwick was "up to his neck" in studio activities when I called at the conservatory, but he asked some waiting feminine students to linger a while longer in the ante room whilst he greeted me cordially and spared to me a few of his valuable moments. Where I touched upon the major results obtained by Alfred Hertz with the San Francisco Symphony Orchestra, Mr. Chadwick evinced close interest followed by the positive assurance that in Alfred Hertz San Francisco possesses a very big conductor whose musicianship is unusually fine. He holds Mr. Hertz in high esteem. This American composer seemed to take it for granted that the San Francisco Symphony Orchestra has become a powerful exponent of the orchestral literature because of the five seasons of invaluable instruction and training it has been subjected to under the painstaking Alfred Hertz. Mr. Chadwick congratulates San Francisco for having secured and held the baton services of Mr. Hertz.

Sir Henry Heyman, I am informed, was a welcome visitor to Boston within the past few days.

Heifetz, violinist extraordinary, will crowd Symphony Hall this afternoon. The marvelous young Russian loses none of his drawing powers.

Frieda Hempel comes to Symphony Hall in a song recital next Sunday afternoon. She is a prime favorite in Boston where her art is admired.

Manager C. A. Ellis is looking well and greeted me cordially at a concert.

## SCHUMANN-HEINK'S RETURN

The Eminent Diva With Frank La Forge, the Famous Composer-Pianist, to Appear Here Next Month at the Auditorium

The event in the musical life of California for the present season, which overshadows all else, is emphatically the return of our beloved Schumann-Heink, scheduled for January next. The aggravating taste we had of her matchless art in the Elijah performances, but whetted the appetites of all music lovers for the musical feasts which only she can provide. Mme. Schumann-Heink brings with her the famous composer pianist, Frank La Forge, well known to California audiences through his appearances here with Mme. Sembrich and other artists. Mme. Schumann-Heink, the great artist and great woman, seems to grow in the love and esteem of the people as time goes on, and instead of dimming her powers, the passing years simply add new beauties to her matchless art. Every centre of music, every town and hamlet, even all the camps of the whole country, have been visited by her since last she was among us, and all join in one grand chorus of praise for her work.

After singing to the tremendous audience in Symphony Hall in Boston recently, at least a thousand people waited in the street to get a closer view, and many women, not fortunate enough to shake her hand, had to content themselves with touching her garment, as if she were a saint. Much gratitude is shown in many touching ways by "Our Boys" as she always calls them, and by the parents and relations, very often of those who are lying under the little white crosses over there.

These camp experiences have added a new note of sympathy between her and us, the people of her choice and adoption. No singer has been more faithful in her services of love to her "Boys," and these services often led her into the greatest danger; Schumann-Heink never shirked if there were dangers, such as influenza and other diseases—she went fearlessly into the thick of it, disregarding the doctor's warning, but never letting her "Boys" call in vain. "Mother" Schumann-Heink means something that "Madam" Schumann-Heink never did, and it is this new glory which has lent youth and happiness to this, the greatest artist we have.

Mme. Schumann-Heink is presenting a group of songs by Frank La Forge with which she has had great success in the Eastern tour. Two of the songs were written expressly for her. Flanders Requiem has been acclaimed by Archie Bell, the distinguished Cleveland critic, as beyond comparison, the greatest song which has come out of the war. Philip Hale also praised the setting as one wholly worthy of the wonderful words. The other song was written to the words "Where the West begins" of Arthur Chapman. Chapman and La Forge were boys together in Rockford, Ill., and the setting was inspired by the intense love of both Mme. Schumann-Heink and La Forge for the glorious West.

Eunice Gilman, the exceptionally gifted and charming young soprano, will sing at the Fairmont Hotel Lobby Concert tomorrow (Sunday) evening. Her clear, ringing voice, pure intonation, clean technique and delightful enunciation, coupled with an artistic interpretation, will be heard in a number of excellent compositions specially suited to her style.

## SASLAVSKY SOCIETY GIVES FIRST CONCERT

With Ada Clement, Pianist, and Otto King, 'Cellist, A Program of Highly Artistic Compositions is Presented With Great Skill

Alexander Saslavsky, violin, Otto King, violoncello, and Ada Clement, piano, gave the first of a series of chamber music concerts at Sorosis Club Hall on Tuesday afternoon, November 25th. The program presented on this occasion included a Trio by Beethoven, Sonata for violin and piano, op. 108, by Brahms, and the Dumky Trio by Dvorak. Mr. Saslavsky, although occupying the position of concert master of the Los Angeles Symphony Orchestra, was induced by his numerous friends to continue his activities in San Francisco for which purpose he has organized the Saslavsky Chamber Music Society which is to give three concerts of which the one here reviewed was the first.

Mr. Saslavsky's reputation as a soloist and ensemble player is so well established that it is hardly necessary to go into details regarding his musicianship. On this occasion he again revealed the fact that he has studied and performed the classics with artistic advantage and during the performance of the three compositions he exhibited that musicianship coupled with artistic taste and technical skill necessary to give such works an adequate interpretation. He received a hearty welcome from this enthusiastic audience and it was evident that his many admirers were pleased to accord him their continued homage and approval. His big and rich tone as well as his intellectual style had a splendid chance to reveal itself in the three works presented.

Otto King made on this occasion his initial bow as a chamber music player in San Francisco, as far as we know. He is a new member of the San Francisco symphony Orchestra and judging from what we heard at this concert he is an excellent musician. His tone is smooth and pliant and his technique facile and clean. He phrases with good judgment and beyond question understands that phase of ensemble playing which demands the most serious attention in order to be presented with sufficient artistry to deserve favorable comment. Mr. Saslavsky was fortunate in inducing Mr. King to join his forces.

Miss Ada Clement never revealed herself to better advantage than on this occasion, when she displayed a mastery of the piano worthy of the highest commendation. She played an intellectual force rarely witnessed in any concert, and particularly those of distinctly local nature, and exhibited a grasp of the musicianly and emotional character of the three works that reflects great credit upon her judgment as an artist. She surely added another creditable performance to her long array of artistic victories. A finer conception of the Brahms Sonata could hardly be suggested than the one Miss Clement gave us on this occasion.

The second concert of this series is announced to take place at Sorosis Club Hall on Tuesday afternoon, December 9th, and the pianist on this occasion will be Miss Marie Sloss, an artist of the first rank, who should have an excellent opportunity to display the musicianship and artistry necessary to give a satisfactory performance of a chamber music concert. Miss Sloss has given frequent evidence of her inherent artistic accomplishments and we do not doubt for one moment that she will add to the excellence of the artistic nature of the event."

A. M.

## LECTURERS DATES ANNOUNCED

A series of lecturers, numbering many of the foremost men of letters and achievement of the present century, will be sponsored in San Francisco the coming season by Manager Selby C. Oppenheimer, who is extending his influence as a musical manager to include appearances of leading lights on the lecture platform. Already a half dozen speakers have been engaged, and these will appear in the Scottish Rite Auditorium on the following dates:

Thursday night, December 11th, Sir Arthur Whitten Brown, member of King's Royal Aviation service, and the man, who, with Captain John Alcock, made the first non-stop Atlantic flight last June, a feat which astounded the world. Sir Arthur has a complete series of motion pictures and lantern slides to illustrate his wonderful explanatory talk.

Tuesday night, February 10th, 1920: Blasco Vicente Ibanez, the famous author of the best read book of the war, "The Four Horsemen of the Apocalypse."

Tuesday night, February 17th: Granville Barker, England's foremost dramatist and producer.

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### EVENTS HELD FOR NEXT ISSUE

Owing to the fact that there still remained considerable matter to be printed in this weekly edition which was intended for the annual number, and that the Thanksgiving holiday necessitated the inclusion of several events in this week's issue that should have been dealt with last week, we are under the disagreeable necessity of leaving over the review of certain important musical events which took place during the early part of this week. These events include:

Winifred Byrd and Clarence Whitehill, who gave an excellent concert at Scottish Rite Auditorium last Monday evening, scoring a genuine artistic triumph. Miss Byrd in particular attaining quite an extraordinary success.

The Chamber Music Society of San Francisco, whose concert at the Players' Club Theatre last Tuesday evening was another artistic triumph, which will be recorded next week by George Edwards, the brilliant critic and composer.



EASTON KENT

Who Plays the Part of Jean Grenicheney.  
"Chimes of Normandy," Players'  
Club Theatre

Tina Lerner's extraordinary historical piano recital, which took place last Tuesday afternoon at the Player's Club Theatre in the presence of an audience that crowded that place and showed unusual enthusiasm. More than ever Tina Lerner convinced us all that she is among the very greatest piano virtuosi of the day.

The Chamber Music Society and Kajetan Attl scored a splendid success in Sacramento, gaining enthusiastic approval by press and public. We will quote some of the opinions next week.

### MUNICIPAL MUSIC LEAGUE

Festyn Davies, choral director of the Municipal Music League, which will give its first concert at the Exposition Auditorium, next Thursday evening, December 11th, announces that "simple songs, well sung," will prevail in his portion of the program. His big chorus, which has been rehearsing for several weeks, will not attempt an oratorio in the beginning, but will be heard in such numbers as Sullivan's "Lost Chord," "Send Out Thy Light" and the "Soldier's Chorus" from Faust, by Gounod, "Stars of the Summer's Night," by Woodbury, "With Sheathed Swords," by Costa, and "The Heavens are Telling," from Haydn's "Creation." Marie Partridge Price, the favorite soprano, Andrew Y. Wood, the sweet-voiced tenor, and Godfrey Price, the well known basso, will be the soloists in the last number.

There will also be a fine band of fifty picked musicians, under the leadership of Lieutenant Jean Shanis, late director of the 319th Engineers Band, and well known from his work with Victor Herbert, the San Francisco, and other orchestras. His half dozen numbers will include the overture to Massenet's "Phedre," a selection from Delibes' "Coppelia," Sousa's always stirring "Stars and Stripes" and the "Amour et Printemps" valse.

The vocal soloist of the evening will be Festyn Davies, whose tenor voice created a sensation at the big song festival at Camp Fremont last year, when he sang to an audience of 15,000 people in the open air and shared the honors with Mme. Schumann-Heink. In addition to other numbers he will sing "Celeste Aida," from Verdi's immortal opera.

A selection on the big organ will complete a popular and very interesting program.

The officers and members of the Municipal Music League, of which Justice Henry A. Melvin is president, hope that the public will respond to the work of the organization and that the Auditorium will be crowded to the doors.

### FINE VAUDEVILLE AT ORPHEUM

The Orpheum program for next week is worthy of the closest perusal for it is made up of the finest acts in vaudeville and is both novel and varied.

Elizabeth Brice and Will Morrissey have always been names to conjure with. Recently, however, they have not been prominent in vaudeville because when the Overseas Theatre League was started they formed one of the units and for nearly a year were overseas. When they returned to the United States they organized "The Overseas Revue," which later was played in New York under the title of "Toots Sweet." This was a malange of the humorous side of the soldier's life, a sort of crazy quilt in song and story of what our boys did in France when they were not fighting. Of course a revue requires a big cast and Mr. Morrissey, who sponsored the production engaged the best players he could possibly secure. The most prominent of these was Harold Wbelan, Tom McGuire, Lieut. McPherson, Mlle. Jeannette Tournier, Earl Dore, and under the title of "The Overseas Revue" the piece scored an emphatic hit in Chicago and as "Toots Sweet" did likewise in New York. While it is all fun, song and dance, it, at the same time, has historical value as the various bits have been written from the personnel observation of Miss Brice and Mr. Morrissey.

Al and Fanny Stedman will indulge in "Pianocapers"; Miss Stedman is a versatile eccentric comedienne who has been the success of several of the most popular musical comedies and Mr. Stedman shines as a composer, song writer, pianist and comedian and he likewise has achieved fame on the musical comedy stage.

Frank Jerome and "Big" Herbert describe themselves as "Versatile Vendors of Varieties." They are capital comedians who furnish a quarter of an hour's jolly entertainment, which includes the nut variety and remarkable eccentric dancing. Sam Green and Helen Myra are always popular laugh getters. Mr. Green first came into prominence as the crazy fiddler with Blossom Seeley and Miss Myra is a talented violinist and comedienne.

"The Beginning of the World," a futuristic color play performed by living colors with Mlle. Lalnce as "The Spirit of Color," is said to be the prettiest and most elaborate scenic novelty in vaudeville. The laughable comedy "Indoor Sports," and Mand Lambert and Ernest R. Hall, will be the remaining names in one of the very best bills ever presented in this city.

### WILLIAM COURTENAY AT CURRAN

Oliver Morosco's presentation of Thompson Buchanan's comedy "Civilian Clothes," in which William Courtenay is appearing at the Curran, has added a distinct note of gaiety to the local season and is generally credited with being one of the most delightful entertainments the stage has had in many years. Mr. Courtenay's accomplishments as an actor find ample scope for expression in the congenial role of Captain Sam McGinnis, who returns from the war only to find that all the struggle to make the world safe for democracy was not confined to the fields of France and Flanders. In fact it is his own wife who has to be given a lesson in that direction and quite capably the Captain teaches it. The play is timely to the minute in the essence of its story and on the whole is a rarely good example of deft mingling of comedy and romance, a combination that pleases the general run of theatrepatrons. The company is an exceptionally capable one, not alone as to its principals, but as well in the subordinate roles which are generally well acted and add to the pleasing result attained by the performance as a whole. Dorothy Dickinson and Frances Underwood have been warmly praised for their work and contribute not a little to the success of the comedy. Lillian Lawrence, Venie Atherton, Floy Murray, Henrietta Dickinson, Theodore Westman, Lloyd Neal, J. E. Murray, Raymond Walburn, Ad-

rian Morgan, J. Francis O'Reilly and Harold Gran are others who play capably and well. The production does credit to Mr. Morosco's taste and skill. The second and final week of the engagement will begin this Sunday night, December 7th.

### STANFORD UNIVERSITY CONCERTS

Warren D. Allen, University Organist, rendered the following program at the Memorial Church on Thursday, December 4th, at 4:5 p. m., and Sunday, December 7th, at 4 p. m.: "Sit laus plena, sit sonora" (W. T. Beat), (from the Xmas pieces); March of the Magi Kings (Th. Dubois); Jesu Bambino (Infant Jesus) (P. A. Yon); Finale in E minor (Edward S. Barnes). On Tuesday, December 9th, at 4:15 p. m., Mr. Allen will play the following program: Pastorale in F (Bach); Ariel, Angelus (Jos. Bonnet); Grand Chorus (Wm. Faulkes).

### MUNICIPAL ORGAN RECITAL

By general request Edwin H. Lemare's organ recital program Sunday evening at the Exposition Auditorium will consist of selections from his own numerous works. He also will give one of his improvisations, which are a distinctive feature of his recitals. The audience is invited to submit brief themes for the improvisation, and the most suitable theme will be taken.

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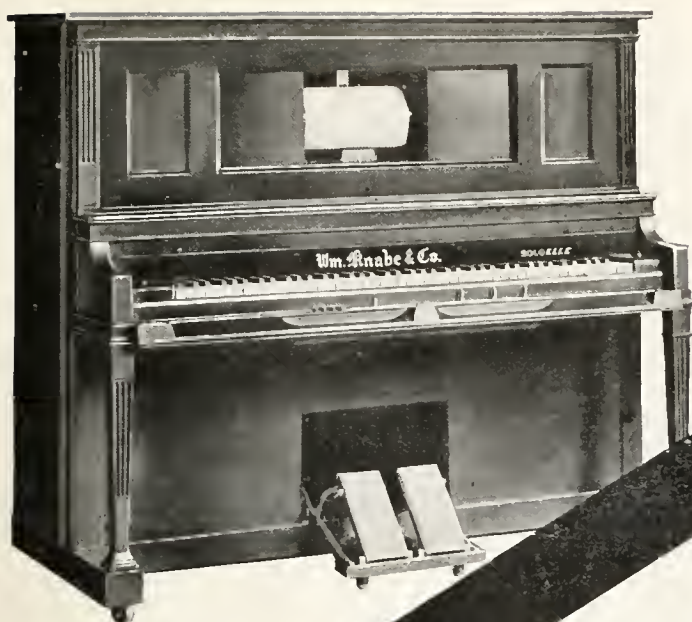
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## PERCY GRAINGER'S "CHILDREN'S MARCH"

A Great Success at Queen's Hall, London, October 22, 1919, Conducted by Sir Henry Wood, Scores Unqualified Triumph

Daily London Graphic, London, October 24, 1919—The second was Percy Grainger's Children's March, "Over the Hills and Far Away," popular in its appeal and loudly applauded.

Westminster Gazette, London, October 23, 1919—A very jolly and characteristic new work by Percy Grainger, a Children's March, "Over the Hills and Far Away," was a notable feature of last night's program at Queen's Hall. It is constructed in strict accordance with Mr. Grainger's now familiar recipe, as illustrated in his "Mock Morris," "Handle in the Strand," and the like, for works of this class, consisting of nothing more recondite in the structural sense than a good rollicking tune repeated again and again with varied scoring, but there could be no question as to its success.

There is, indeed, no resisting these amusing pieces. You may think that you are going to do this at first, but as they go on and on and on, with ever new and more elaborate effects, the music itself getting more and more complex and the scoring more and more comic and bizarre, you must be unimpressible indeed if you are not ultimately carried away. The effect is rather like that of listening to a clever orator with an extraordinary command of language saying the same thing over and over again, each time using slightly more extravagant and fantastic language, until in the end he has his whole audience absolutely convulsed. There is something mirth-provoking in the very spectacle of the orchestra so busily engaged in grinding it all out, though this alone would go for little enough, of course, if the music itself were not so genuinely clever and entertaining.

Daily Telegraph, London, October 25, 1919—Equally effective and arresting, though in a very different style, was Mr. Percy Grainger's Children's March, "Over the Hills and Far Away," a work which had enough naive qualities to win a ready acceptance.

Yorkshire Post, London, October 23, 1919—The second novelty was the first performance in England of Percy Grainger's Children's March, "Over the Hills and Far Away." This was written in 1916, scored during the Autumn of 1918, and is headed "For My Playmate Beyond the Hills." The instrumentation is peculiar, being wood-wind, brass, double basses, piano-forte and percussion, and the last includes cymbals, tambourine, castagnets, gong, and side drum and xylophone. There are two tunes, and out of these the entire march is evolved. They are typical of the composer's style, being remarkably direct and obvious, and strongly rhythmic. Their treatment is most inspiring and ingenious, both with regard to the part writing and to the contrasts and varieties of tone colour. Above all, the music permeated by a delightful spirit of child-like frolic and sense of fun. Even the clashes and dissonances savour of the noises which children revel in. The Children's March has the joy of the nursery.

Star, London, October 23, 1919.—Percy Grainger's Children's March is a piece of very pleasant musical fun. It is naive and rollicking, and the composer's peculiar gift of working up an exciting climax has ample scope. Much of its effect is due to the peculiar composition of the orchestra, which consists of double basses, brass, wood-wind, plenty of percussion, and a piano. A final flourish on the castanets is quite a pleasant surprise. The audience tried hard to encore it.

Evening Standard, London, October 23, 1919.—Very different indeed is Percy Grainger's Children's March, "Over the Hills and Far Away," written for an orchestra which includes the piano, but excludes all string instruments except double basses. In this there is certainly an uncommon and not always pleasant combination of tone. But it does not lack the rhythmic vigour which one expects from the Australian-American composer, and the hearty laugh at the close was one in which the most blasé seeker after novelty could join in without restraint or cynicism. The work is, in fact, a good rolling march in which a successful experiment with tone quality is made.

## FAMOUS STARS IN HANDEL'S "MESSIAH."

The Yuletide performance of Handel's famous Christmas oratorio, "The Messiah," which Paul Steindorff will direct in the Oakland Auditorium on Tuesday night, December 30th, will be the outstanding musical feature of this year's Christmas. The famous choragus of the University of California will once more add to the glories of his reputation as California's leading producer of choral works, when he presents a galaxy of stars, a great chorus and a complete symphony orchestra in the Handel masterpiece. For the leading roles Alice Gentle, the sensational Metropolitan opera star, whose position in the west long since established her as one of the world's really great, even before she was accepted as such in the East, and Maud Fay, California's most popular soprano, have been engaged. Lawrence Strauss, whose success in the "Elijah" with Schumann-Heink and Cecil Fanning, was an outstanding feature of the Greek Theatre recent production, will render the tenor role, and Lowell Redfield will be Steindorff's baritone. Of course Steindorff himself will direct the great chorus of three hundred and the symphony orchestra of sixty, and Mable Redfield will preside at the organ. Long periods of choral and orchestral rehearsal have brought the ensemble to perfection even at this early date, and with soloists of such fame and ability to carry the lovely melodies, arias, duets, trios, quartets and ensembles, it goes without saying that a superb performance will be given. Tickets will shortly be placed on sale at Sherman, Clay & Co.'s in both Oakland and San Francisco. The oratorio will be given under the business management of Selby C. Oppenheimer.

## CHARLES HACKETT'S IDEAL "RECORDING" VOICE

(Written specially for Pacific Coast Musical Review.)

Achievement brings its own rewards, and those who profit most would seem to have their energies fixed chiefly upon the accomplishment itself rather than what it may bring. The greatest artists so believe—or, at any rate, most appear to do so, but one encounters fewer among Americans who entertain this objective. Occasionally one appears to attract our notice, the latest being the Boston operatic and concert tenor, Charles Hackett. We had heard little about this young man prior to reports of his engagement by the New York Metropolitan Opera House. In course of time he made his debut there, whereupon the country at large began hearing a good deal more. It is generally that way. The effect of achievement, with its attendant rewards.

The story of Mr. Hackett's first appearance, of his subsequent endorsement by public and critics and his re-engagement by Mr. Gatti-Casazza for the whole of the coming season, has already been told. We mention it here because it is pertinent to what is to come. There was, naturally, a deep and abiding interest on the part of a large number of people to hear the tenor whose astonishing vocal feats had moved seasoned reviewers to write somewhat enthusiastically. These folk, incidentally, were not confined altogether in the cities; nor in small towns. They dotted the hillsides as well, where the sweep of prairie or rolling lands covered with trees meet the eye. Obviously, it was not possible for the singer to go personally to each community—though he would have liked to do so. His opera and concert duties interfered. Yet a solution offered, the reaching of these thousands upon thousands through the medium of the phonograph.

As far back as last Spring contracts were signed between the Columbia Graphophone Company and Mr. Hackett. Every large organization wished the singer's services; there was considerable insistence manifested on the part of a number of these concerts, as might have been expected. Mr. Hackett selected the Columbia, however, because he left it to the company able to most satisfactorily reproduce his singing voice. "I wished as faithful a reproduction of my actual tones as was mechanically possible," he explained to a representative for the Pacific Coast Musical Review.

Securing completely satisfying master records was a difficult task. The Hackett voice is what is termed technically a "Recording" voice. His clear, pure and admirably poised tone is ideal for the "wax," but—Mr. Hackett and the Columbia executives were most particular. They all wished the Hackett records to be unique; and with so much favoring the attainment of that desire they made and re-made master after master record. At length two arias were obtained which everyone concerned felt to represent the Columbia-Hackett standard. These arias are the "Che Gelida Manina," or "Rocconto," as it is often termed (from Puccini's "La Bohème") and "Ecco Ridente in Cielo," the difficult florid air from the first act of "Il Barbiere di Siviglia" with which Mr. Hackett created a sensation at his Metropolitan debut. Weeks were spent in perfecting what was necessary before the final master-records of these compositions were finished. When the Columbia music committee and Mr. Hackett officially OK'd them the Columbia factories proceeded with the utmost care in the manufacture of the large quantities it seemed certain would be in demand. That such foresight was based upon wisdom is now apparent. Placed on sale in October, these two records have been in steady and increasing popularity by music lovers from coast to coast. And it may be of interest to emphasize the instant appreciation shown by even the least musically inclined phonograph patrons in the florid "Barbiere" air.

Perhaps it is due in part to the novelty of hearing a man's voice execute runs and turns pervading this composition. For usually it is a soprano that performs pyrotechnic feats, though few have excelled those heard in the Hackett "Barbiere" record. It is the absolute smoothness of each phrase, and the singing of every measure in time that has contributed so largely to the artistic quality and effectiveness.

The "Bohème" aria is sung in quite a different style. Here Mr. Hackett has succeeded, we feel, in attaining in his tone color the atmosphere required. It is a narrative exquisitely sung. Many aspiring tenors will no doubt play and re-play it to study the phrasing, the fine legato, and the employment of the singer's artistry. With such a beginning it will be worth while to hear the next records of Mr. Hackett. He has apparently taken his phonographic efforts with the same seriousness which distinguishes whatever he does. And with so responsive a "recording" voice we may confidently anticipate still finer accomplishments as the art of record making grows.

## HAROLD HENRY WITH CINCINNATI ORCHESTRA

Harold Henry, upon the occasion of his appearance as soloist with the Cincinnati Symphony Orchestra, in Chicago, last month, received an ovation that lasted nearly ten minutes. He was recalled time after time, and it was not until the piano was removed from the stage that the enthusiastic audience would allow the concert to continue. The leading critics next day endorsed the public's verdict. They said:

"The Cincinnati Symphony Orchestra, with Eugene Ysaye at the baton, and Harold Henry, as soloist, paid its second visit to Chicago last night. The organization appeared at Orchestra Hall before an audience that nearly, if not entirely, filled the house, and lavished applause to the extent only consummate with its numbers. Henry has not appeared here with orchestra since Nov. 9-10, 1917, when he played MacDowell's second concerto with the Chicago Symphony Orchestra. On this occasion he played the Liszt E flat concerto, projecting

it with much depth and brilliancy of tone, and with a breadth of insight that made it stand out as one of the big, definite works for piano, quite what its composer intended it to be. He is a musician of fine sympathetic talent, and his success in this performance was well deserved.—E. C. MOORE, Chicago Journal, October 31, 1919.

The Liszt E flat has tricky and treacherous places rhythmically, and unless the orchestra is "right there" all the time the pianist's fate is not a wholly joyous one. Mr. Henry held things well together last evening and came through with fine credit to himself. His work is admirable, technically, musically and interpretatively, and the numerous recalls he received were fully merited.—W. L. HUBBARD, in the Chicago Tribune, October 31, 1919.

Harold Henry played with brilliance the Liszt E flat concerto. There was poesy, facility, and in the rhapsodic close excellent feeling for the swinging rhythm. He, as well as Ysaye and the orchestra, received an ovation.—HENRIETTE WEBER in the Chicago Herald and Examiner, October 31, 1919.

He had fine appreciation for the good of the music and played with breadth of conception and vigor in his manner of expressing the thought. The audience applauded him most cordially, recalling him half a dozen times.—KARLETON HACKETT in the Chicago Evening Post, October 31, 1919.

Mr. Henry gave a brilliant and musical performance of the concerto.—MAURICE ROSENFELD in the Chicago Daily News, October 31, 1919.

## NEW WITMARK SONGS MEET WITH SUCCESS

The new 1919-20 songs being brought out by Witmark and the success with which they have been greeted by discerning artists are added proof that the better class of songs will eventually outgrow, from the financial as well as artistic standpoint, the so-called popular song of the music hall type, heretofore featured. Last year this same firm brought out several delightful concert songs and ballads, among the most successful being "Values," "Smilin' Through," "Molly" and "Sorter Miss You."

The new series includes a delightful negro spiritual "Golden Crown," by Herman Gantvoort, "The Want of You" by Fred Vanderpool, author of "Values," "Dreamport," a charming lullaby by that equally charming tenor of concert fame, John Barnes Wells, an excellent ballad, "The Lamplit Hour," by Arthur Penn, the composer of "Smilin' Through," and a lovely Southern lullaby "Ma Little Sunflower," another one of the many Vanderpool compositions.

Besides their intrinsic musical value, these songs are set to very lovely lyrics. Mr. Gantvoort used his own words, the others being by Marian Gillespie, R. M. Brinkerhoff, and the last, "Lamplit Hour," is set to a poem of Thomas Burke's. It is an interesting fact that Mr. Brinkerhoff, who is responsible for the famous "Little Mary Mixup" drawing in the New York Evening World, has published his debutante lyric in Mr. Wells' song "Dreamport." Heretofore the artist had confined himself to designing the covers for his friend's songs, and although he still insists he is an artist and not a poet, he could not resist the temptation of going beyond the title page and breaking into the print between the covers.

"Fearing I might get a reputation as a lyricist," says the artist, "I have warned every singer who has shown an inclination to do this song. I have threatened them that if they sing it, I will mix up a little Mary drawing and send it by special post—with the admonition, 'Be it on your own head—if you sing it, little Mary will come after you.'"

Both Mr. Penn and Mr. Vanderpool have always been catholic in their selection of lyrics, feeling that the success of their songs, as is usually the case, depends mostly on the poems. For after all, the old trite saying that there would be no songs if there were no poems, is all too true.

"I select my poems not only for the personal inspiration," says Mr. Penn, the composer of "The Magic of Your Eyes," "Smilin' Through" and many of the Witmark successes, "but for the appeal to the public at large, not, of course, forgetting the artist. Every composer who hopes for a real success must try to set a poem which will stimulate the mind of the artist, for it is the singer who acts as the medium to portray the poetical value and paint the musical picture."

Reinold Werrenrath has sung "Smilin' Through" at every recital since February and is still singing it. "Golden Crown" and another new song "Heart Call," by Mr. Vanderpool, are being sung on every one of thirty-three recital programs by Amparito Farrar, also by Oscar Seagle, Arthur Middleton, and other prominent artists. Walter Greene is featuring "Lamplit Hour" along with "Spring's a Lovable Lady" and "Values." Paul Althouse is using "Values" and "Smilin' Through" on all of his 1919-20 programs, and Florence Macbeth has booked "Values" for thirty-three recital dates so far. Thomas Chalmers is using both numbers on each and every program of his for the coming Winter tour, "Dreamport" and "Want of You" have both been taken up universally, and programmed continually, the latter being featured by the Metropolitan Opera Company tenor, Charles Hackett.

## THE CHERNIAVSKY'S IN JANUARY

Only one recital will be given in this city this season by Leo Jan and Mischel Cherniavsky, the famous trio of instrumentalists who have just returned to America after an all conquering tour of the Orient. This recital will be given in Scottish Rite Auditorium on Thursday night, January 15th, and the program will include the Dvorak trio for violin, piano and cello, soli on their instruments by the three talented brothers, duets and additional trios.



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## NEW YORK MUSICAL SEASON HUMMING

**Illness of Miss Garrison Requires a Change of Opera**  
**"La Nave" Given in Chicago. American Singers**  
**Give "Robin Hood." Sir Henry Heyman**  
**Adorns the Ysaye Luncheon. Harvard**  
**Glee Club's Aspirations**

New York, November 30th.—The second week of the season at the Metropolitan Opera House began last Monday evening with the first performance of Musorgsky's lyric drama "Boris Godunov." Interest was added to the tragedy by the disclosure of new impersonations. Mme. Besanzoni as Marina, Orville Harrold as Dimitri, Adeline Vosari as Xenia, Octave Dus as the Simpleton and Louise Berat as the Innkeeper, were the new members of the cast.

Mr. Didur was the Boris and was, as usual, admirable. Mme. Delaunods as Theodora, Mr. Rothier as Pimen, Mr. de Segurula as Varlaam and Mr. Bada as Schonisky, completed the cast. Mr. Papi occupied the conductor's chair. The new singers were not at their best but upon the whole the performance was up to the standard.

"Faust" was sung at the Metropolitan Opera House Saturday evening for the first time this season. The cast was that of the middle of last season. Miss Farrar as Marguerite, Mme. Howard as Marthe, Mme. Delaunods as Siebel, Mr. Martinelli as Faust, Mr. Cousinot as Valentin and Mr. Rothier as Mephistopheles were the principals. Albert Wolff made his debut in the conductor's chair. Mr. Wolff is a Frenchman. (With a name like this? why not change it to Lupin?—Ed.) He is also a composer, and his opera, "The Blue Bird," on Maeterlinck's play, is to be produced here. His conducting of "Faust" was in accord with the latest conceptions of the Paris Grand Opera, where an effort has been made to put fresh life into the score by accelerating some of the tempi and adding point to the accentuation.

Rossini's "Il Barbiere di Siviglia" was originally scheduled for Thursday evening at the Metropolitan and Mabel Garrison was to have sung Rosina for the first time. But the American soprano was afflicted with a cold and the opera had to be changed. Puccini stepped in with his perennial sketch of life "La Boheme." As many of the singers as possible from the proposed cast of "Il Barbiere" were utilized, while the place of Miss Garrison was taken by Mme. Frances Alda. Pasquale Amato, long absent from the Metropolitan stage by reason of illness, was to have returned in Figaro, but he made his re-entry as Marcello. He was most cordially welcomed. Mme. Alda's Mimi has improved in recent years. Margaret Romaine was the Musetta and Mr. Hackett the Rodolfo. Mr. Papi conducted.

General Manager Giulio Gatti-Casazza of the Metropolitan Opera Company announces the American premiere of "L'Italiana di Algeri," an opera bouffe in three acts and five scenes, by Giachino Rossini, for next Friday evening. The cast will be as follows:

Gebrülla Besanzoni, Isabella (leading roles); Marie Sundelius, Elvira; Kathleen Howard, Zulma; Charles Hackett, Lindaro; Giuseppe de Luca, Teddeo; Adamo Didur, Mustafa; and Milio Piccin, Haly. The opera will be directed by Gennaro Papi.

Ten weeks before his debut here, Italo Montemezzi recently conducted a performance of his opera, "La Nave," in Chicago, as told by W. L. Hubbard in The Tribune of that city. The composer's portrait, with that of the opera's heroine, Rosa Raisa, appeared under a breezy Western caption, "They Soothed Our Savage Breasts." A common report told the story. At 5:12 a tall, slender, dark complexioned man appeared at the right of the orchestra pit, advanced quietly to the conductor's desk, and picked up the baton. He was Italo Montemezzi, the composer of "The Ship," which was to receive its American premiere, and of "The Love of Three Kings," which has won high place in public esteem. The audience received the new work and its presenting company with liberal evidence of approval. The recalls for Rosa Raisa, Mr. Dolci, and Mr. Rimini and their associates were frequent after every act.

Dissatisfied with the "stein on the table," songs the Harvard Glee Club, on its last Western trip, attempted a part song of Mendelssohn. The enthusiastic reception of this number helped to shape the new policy. Dr. Archibald T. Davidson, of the Department of Music at Harvard, and Glee Club coach, has selected a repertory of high-class songs by Bantock, Sullivan, Borodin, Rubinstein, Brahms, Haydn and Saint-Saens. President Lowell is most enthusiastic over the new arrangement and is a member of the Graduate Committee, together with T. W. Lamont, Dr. William S. Thayer, Dr. Richard C. Cabot, George D. Markham, Joseph Lee, F. S. Converse, M. A. De Wolfe Howe and others.—(What's the use of "stein" songs anyway, while we are living in a desert?—Ed.)

De Koven's "Robin Hood" was sung last Monday night by the Society of American Singers at the Park Theatre for the first time this season and ran the whole week. The cast, directed by John McGhie, included the Marion of Anne Bussert, the Sheriff of Nottingham of William Danforth, the Friar Tuck of Frank Moulan and the Sir Guy of Ralph Nicbolls. Cora Tracy was a gallant Allan-A-Dale and sang "O Promise Me" effectively. Herbert Waterous as Will Scarlet and Bertram Peacock as Little John were effective. Miss Gladys Caldwell was Annabel, and as vivacious as ever. Among the songs required to be repeated were: Brown October Ale, The Armorer's Song, It Takes Nine Tailors to Make a Man and O Promise Me.

Musical plays continued at the theatres as follows: "Ziegfeld Follies" at the New Amsterdam, "Just a Minute" at the Cort, "See-Saw" at the Cohan, "Apple Blossoms" at the Globe, "Roly-Poly Eyes at the Knickerbocker, "The Royal Vagabond" at the Cohan & Harris,

"Passing Show of 1919" at the Winter Garden, "Irene" at the Vanderbilt, "Linger Longer Letty" at the Fulton, "The Magic Melody" at the Shubert, "The Little Blue Devil" at the Central, "Buddies" at the Selwyn, "Fifty-Fifty, Ltd., at the Comedy, "The Little Whopper" at the Casino, and "Greenwich Village Follies" at the Nora Baye.

Beryl Rubinstein, a young pianist of ability well and favorably known here, gave a recital in Aeolian Hall on Friday night under the management of Loudon Charlton. His program comprised Bach's G minor fantasy and fugue arranged by Liszt, Beethoven's sonata Appassionata, Brahms's Paganini variations, book 2, three pieces by himself entitled Guiterre, The Man in the Moon, and Uncle Remus, and pieces by Chopin and Liszt. Mr. Rubinstein has an admirable clarity of style.

Another artist under the management of Mr. Charlton, Mme. Rosa Simen, who gave a recital at Aeolian Hall on Tuesday afternoon, proved to be an excellent pianist, in fact head and shoulders above the average virtuosi of the key board. Her ambitious program included Bach's Italian Concerto, Schumann's Sonata in G minor, and various shorter works of Debussy, Brahms, Chopin, Scarlatti and Liszt. She had a good sized audience that was thoroughly appreciative.

Some noted musicians, including conductors, gave a luncheon at Delmonico's on Friday in honor of Eugene Ysaye, the Belgian violinist. Among the distinguished fourteen in the picture seated at the round table was Sir Henry Heyman of San Francisco. He was flanked by Ossip Gabrilowitch and Leo Driessens. Others at the notable gathering were Walter Damrosch, Mischa Elman, Harold Bauer, R. E. Johnston, Benjamin Roeda, Josef Stransky, Hugo Grunwald, M. M. Sternberger, Alexander Lambert and Franz Kneisel. It is needless to say that with Sir Henry present the Pacific Coast was ably represented.

Word was received from Mexico city that Florencio Constantino, the widely known Spanish tenor, died there on Tuesday, after a long illness. He was born in Bilbao, Spain. His debut as a singer was made in a small town of his native country. In a short time he was famous and engagement followed engagement. Paris acclaimed him as equal to Caruso. It was while he was engaged in an alternate with Caruso at Covent Garden, London, that he received an offer to appear at the Metropolitan Opera House. Later he was a member of the Boston Opera Company and under Oscar Hammerstein in New York.

## THE FINAL RECITAL OF ASHLEY PETTIS

Breaking his established custom of holding recitals Thursday afternoons, Ashley Pettis closed his series of historical programs Tuesday evening at the Paul Elder galleries with a "composite" series of miscellaneous works. The program was a sort of resumé of the cycle, covering more or less sketchily, all the time from Bach to de Grassi.

It is entirely appropriate to name Mr. de Grassi in this connection, for the Prelude by this well known San Franciscan was strong, emotional, and richly developed in a complex manner. Besides, it was the vehicle for some of Mr. Pettis' best playing. For this young man seems most successfully to express himself in the modern idiom, and could almost be advised to devote himself thereto, since to few pianists is this nebulous field congenial. In the de Grassi Prelude his tone attained its fullest "roundness," his octaves were superb, his pedalling rich without being blurred, and his remarkable facility of scale work at its best.

Next in "modernity" came the Cesar Franck "Prelude, Choral and Fugue," which calls for more of the contemplative spirit, in which Mr. Pettis is not so convincing, but nevertheless the piece provided some of the best moments. The opening was not nearly reflective enough, and the chorale was lacking in majesty (both passages being taken at two rapid a pace to express these attitudes) but the fugue was done solidly and worked up splendidly to the end.

The well worn B flat minor Scherzo of Chopin, the next in "modernity," was on the whole, the very best piece of work the pianist did. This piece was made for him. Its tearing runs were as nothing under the facile fingers of Mr. Pettis. A scherzo loses its effect instantly if there is a slightest impression of effort about it, but to this pianist it was like the "joke" its name implies, and the tumultuous applause which greeted him attested his success with it.

Of the remaining numbers, the opening movement of the Moonlight Sonata revealed some of his warmest tone work. The first half of Mozowski's "Jugglers" was a marvel of fleeting finger work, but the pace at which it was taken rendered impossible the required repose and mechanical sustaining power characteristic of a juggleress, the Liszt "Liebestraum," which Mr. Pettis gave as an encore, after repeated recalls, was splendidly done.

The series of recitals, six in all, of which this was the finale, has covered a wide range of historical material. The preparation of such a quantity of numbers was a gigantic task on which Mr. Pettis is to be congratulated. As a technical display it was, at times, astounding. But not all of his numbers were fitted to the instruments of his emotions. The facile and the dreamy moods are convincing with him, but his dramatic art is lacking in repose, reserve, and the sense of mastery.

These are qualities, however, that only time can give to anyone, and time will surely give them to Mr. Pettis if he continues to labor as he is doing at present. With time there is no question but that he can become one of the very greatest of pianists. By greatness is meant the equal power of expressing the entire scale of human feelings.

## CHIMES OF NORMANDY AT PLAYERS' CLUB

The Players' Club will open their light opera season on December 12th with an elaborate production of Planquette's charming three act opera. The Chimes of Normandy. There has already been a large demand for seats and capacity audiences will undoubtedly fill the charming little play house. San Francisco is hungry for opera and many requests have been made to Reginald Travers, the director of the Players' Club, to give the public some musical plays. Mr. Travers has spared no effort in the production of this well known Chimes of Normandy. Beautiful new scenery has been especially painted by the best local scenic artists. The lighting and staging has been carefully thought out to the minutest detail. There is no question but that the public will undoubtedly feel that once more the talented members of the Players' Club have excelled themselves. A large singing chorus of fresh young voices has been well trained for the chorus parts. The principal roles will be sung by some of San Francisco's most popular and talented artists. Ellen Page Pressley and Miriam M. Elkus will alternate in the role of Germaine. Louise P. Jennings and Easton Kent will play on different nights the part of the romantic young fisherman. Jean Grenichenx, Ennice Mae Gilman sings the part of Serpolette for most of the performances. However, Mrs. Oscar W. Jaspas, Jr., will sing on several special dates. Reginald Travers, who has played the part of Gaspard so many times with great success, will once again be seen in the familiar role. Benjamin Purrrington is cast for Henri. Harold Weule and Frederick C. Mitchell will play the parts of the Baili and the Notary. The performance will play Friday and Saturday nights, December 12th and 13th; December 17th, 18th, 19th, 20th, 26th 27th, 31st; and January 1st, 2nd and 3rd. A special Christmas matinee will play on Saturday afternoon December 27th. On account of the "Chimes of Normandy" appealing to young people as well as grown-ups, the special children's matinees, under the direction of Mrs. John Cuddy, have been postponed until after the first of the year.

## "NOTHING BUT LIES" AT THE ALCAZAR

From the piquant adventures of "Polly With a Past," the New Alcazar Company turns next Sunday matinee to the farcical absurdities of William Collier's latest New York laughing hit "Nothing But Lies," which has never been acted in San Francisco. In a former farce Collier depicted the perplexities of a conscientious young fellow who got himself disliked because he would tell nothing but the truth. In the new frivolity "Nothing But Lies," by Aaron Hoffman, author of that phenomenal success "Friendly Enemies," the hero accumulates peck after peck of trouble because of his unblinking activities as a falsifier. Every time the reckless young advertising agent tells the truth evil results swarm upon him and those he loves, so he plunges with amazing energy back into his native and philanthropic policy of falsehood. He lies a whole outfit of characters out of the clutches of the law, out of false propaganda of social reform; he lies himself out of trouble and back to love, happiness and laughter; he lies everybody into the sunlight of truth and he does his lying, genially and humorously, like a hero, a genius and a gentleman. This is the pitch and substance of a farcical play that has the added charm of being clean, virile and redolent with decent thoughts without losing its laughter provoking appeal.

To follow December 14th, comes Max Marcin's intensely gripping detective drama, "The House of Glass," full of surprising twists, and turns, thrilling, emotional and mirth compelling. The Alcazar this year observes its annual holiday custom of double-header performances on New Year's Eve, at 7:30 and 9:45, when "A Full House," hilarious farce comedy by Fred Jackson, will be in accord with the carnival spirit of San Francisco. Seats are now selling rapidly and early reservations are advisable.

## THRIFT AND WAR SAVINGS STAMPS FOR 1920

Definite announcement that the Government will continue the sale of Thrift and War Savings Stamps and Treasury Savings Certificates during 1920 was received here from the Treasury Department by C. A. Farnsworth, Associate Director of the War Loan Organization of the Twelfth Federal Reserve District.

"I knew that this will be pleasing, not only to hundreds of able Americans, who, recognizing the value of the Government's thrift work, have given of their time and ability in furthering it," said Farnsworth. "but it will be equally as well received by those who have taken advantage of the exceptional opportunity of saving offered by the Government through the Thrift and War Savings Stamp and Treasury Savings Certificate. To the educators of the West, too, who have adopted the Government's thrift program in the schools as a valuable factor in habit forming education, I am sure that this guarantee of the permanency of the War Savings movement will be gratifying."

In making the announcement, William Mather Lewis, Director of the Savings Division of the Treasury Department, said, "The savings movement is to be continued throughout 1920. The 1920 issue of Thrift and War Savings Stamps and Treasury Savings Certificates will be on sale January 1st. Monthly sales for 1919 have been showing a steady and wholesome increase, while the progress of the thrift movement in the schools and industrial organizations and generally has been gratifying. We are off to a flying start for 1920 which promises to be a banner year for the savings movement."



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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXVII. No. 11

SAN FRANCISCO, SATURDAY, DECEMBER 13, 1919.

PRICE 10 CENTS

## HORACE BRITT ENCHANTS SYMPHONY LOVERS TINA LERNER'S FIRST HISTORICAL RECITAL

No Visiting Artist Could Give San Francisco Concert Goers More Pleasure Than the Refined Art of This Skillful Virtuoso—Receives Spontaneous Ovation From Two Crowded Houses—Alfred Hertz and Orchestra Give Charming Reading of the Delightful Haydn Symphony

By ALFRED METZGER

Once more it is a pleasure for us to record the fact that two crowded houses greeted the fifth pair of symphony concerts which took place at the Curran Theatre on Friday and Sunday afternoon December 5th and 7th. It would seem as if the popularity of Alfred Hertz and the Symphony Orchestra had now been definitely established. But on this occasion there was an added attraction. Horace Britt was the soloist and played the Lalo D minor Concerto. Every time we hear Mr. Britt we become more and more convinced of his superior virtuosity. There is no 'cellist who visits us during the course of a musical season that can give us more pleasure than Mr. Britt. Aside from his purely artistic accomplishments, it is a delight to watch Mr. Britt's wrist and bow-arm. We have never noted such grace in any 'cellist before. And this light, elastic wrist does wonders with a composition. The lightest shades of coloring, the daintiest poetic expression, fine accentuation as to crescendi, diminuendi, sforzandi, and also vigorous and decisive climaxes when necessary, represent Mr. Britt's exquisite art. He is an artist from top to toe and shows his sincerity of musicianship every time he draws his bow across the strings. We can not imagine a greater enjoyment than to hear Mr. Britt interpret the thoughts of the masters and the Lalo concerto, with its numerous emotional opportunities, gave Mr. Britt a chance to reveal himself at his very best.

The Volkman Overture, Richard III, is somewhat new to us and while its theoretical construction can not be called complicated, it is nevertheless of a character that demands more than one hearing. Barring an obvious folk-tune toward the close of the work and an occasional strain of melody it seems to be a rather heavy composition, but its rich, well balanced and excellently blended orchestration leaves a splendid impression upon the musical mind. It was played with force and virility and the audience was visibly delighted with it.

It is practically impossible to say anything new about a Haydn Symphony, and the "Military" is no exception. To actually accentuate the characteristics of such a work would be to repeat what others have said before. The mere name of Haydn conjures before your mind's ear sprightliness, happiness and grace. It suggests joyfulness and even the term military seems to represent an element of toy soldiery rather than a description of the woes of war. Mr. Hertz and the Symphony Orchestra gave us an ideally delightful interpretation of the work. The singing largo, the melodious allegretto, the limpid minuet and the exhilarating presto were interpreted with a flexibility and rhythmic expression that left a decidedly pleasant taste. The enthusiasm of the audience was evidenced by repeated outbursts of applause and a real ovation at the conclusion. Another worthy event has been added to the symphony concerts of the season.

### LERNER HISTORICAL RECITAL

The second of a series of six historical piano recitals will be given by Tina Lerner at the Players' Club Theatre on Tuesday evening, December 16th. Everyone present at the first of these events will be glad to tell you how great an artist Tina Lerner really is. Besides the theatre was practically sold out, and if you wish to be one of several hundred enthusiasts who admire exemplary piano virtuosity you certainly must be among those present next Tuesday evening. We know of no finer mode of adding to your musical

knowledge. Indeed we consider it absolutely inexcusable for any one studying, teaching or playing the piano to stay away from these events, unless they are unable to gain admittance which is most likely.

The program for next Tuesday evening is as follows: Variations Serieses, Two Songs Without Words, Rondo Capriccioso (Mendelssohn); Wanderer Fantasie, Op. 15 (Schubert); Hark! Hark! The Lark, Impromptu B flat, Op. 142, Lindenbaum, Impromptu F minor, Op. 142 (Schubert); Menuetto Capriccioso, Invitation to the Dance and Rondo Brillante (Weber). If this program does not appear irresistible to anyone interested in pianistry then we are afraid that his or her love for music is not very sincere.

Large Audience of Music Lovers Listens With Great Delight to a Well Selected and Unusually Refined Program by One of the World's Most Distinguished Exponents of Piano Literature—No Artist, Teacher or Student Should Miss Any of These Concerts

By ALFRED METZGER

Although Tina Lerner has been residing in this city for some time, she never could be induced to give one of her incomparable piano recitals until Tuesday afternoon, December 2nd, when she inaugurated a series of six historical piano recitals at the Players' Club Theatre. That our musical public had not forgotten her superior artistic faculties could be seen from the crowded house that awaited her appearance and from the warm reception accorded her. But we feel that even the most enthusiastic of her admirers did not realize until then what a truly great artist she is. Or at least they had forgotten about it. Besides at no time did Mme. Lerner have the opportunity to display the versatility of her art to quite such an extent than on this occasion.

reproduction they must be played as nearly as possible according to the intention of the composer. Mme. Lerner succeeded admirably in the attainment of this effect. Her touch was so limpid and delicate, her technical execution so fluent and accurate, her phrasing so charged with poetic spirit and ever changing tone color effects that the entire performance was one that can only be expected of a pianist of the highest rank. And San Francisco ought to be proud to count Mme. Lerner as a distinguished member of its musical colony. No doubt she will not remain here very much longer and for this reason her presence should be taken advantage of by every music lover.

In striking contrast to the poetic refinement displayed in the presentation of the above named group of old musical lace-work as it were, came the intellectually-emotional or academic Bach Prelude and Fugue in D major. Few pianists could proceed from the seventeenth century composition of dainty poetic color to the vigorous academic Bach prelude without showing at least some weakness in the interpretation of one or the other composition. But Mme. Lerner was thoroughly competent to cope with the difficulties and characteristics of both schools of composition. Her Bach playing did not only contain the essence of intellectuality and technical science, but it also contained emotional depth and musicianly phrasing—a combination that is as rare as it is delightful. It was a masterly performance.

Then followed in succession: Sonata D major (Haydn), Adagio B minor, Sonata A major (Mozart), and Sonata E flat, op. 31a (Beethoven). In every one of these works Mme. Lerner exhibited her skill and in every instance she gave full satisfaction to the admirers of these masters of music. We have heard many of the world's foremost pianists and among them we have chosen our favorites, but surely we are not stultifying ourselves when we say that Tina Lerner must be counted among the greatest. Above all she possesses repose without marring the emotional characteristics of her performance. Her delightful personality also adds to the enjoyment of her performances. But the highest compliment that can be paid her is that her art is distinctly pianistic, that she has fathomed the very depths of the instrument's musical possibilities, that she has no annoying mannerisms, that her accuracy of technical execution is simply astounding, and that her almost uncanny ability to extract the innermost thoughts of the composer makes her a specially fit exponent of historical piano recitals. By all means do not fail to attend the rest of these six concerts. You will be grateful to us for urging you to do so.

### MUNICIPAL ORGAN RECITAL

Favorite compositions by great composers, which are applauded by musicians and the public wherever played, are on Edwin H. Lemare's organ program for Sunday evening at the Exposition Auditorium, beginning at 8:30 o'clock. The list is as follows: Pomp and Circumstance (Edward Elgar), Reve Angelique (Anton Rubinstein), Elfentanz (Bernard Johnson), Walther's Prize Song, from The Mastersingers of Nuremberg (Wagner), Overture in C major (Mendelssohn).

Albert Rappaport, the noted tenor, will be the vocal soloist at this recital. This will be his last appearance in San Francisco before leaving for the East to accept an operatic engagement. Accompanied by Mrs. Cecilia Roth Rappaport at the piano, he will give a group of English, Italian, French and Russian songs.



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### EUNICE GILMAN'S TRIUMPH

Miss Eunice Gilman, the charming young lyric soprano, scored another brilliant success at the Fairmont Hotel last Sunday evening. Her splendid voice rang out clearly and purely in a number of representative compositions, among which, the Mme. Butterfly and Traviata Aria, as well as Lo, Hear the Gentle Lark! predominated. Her coloratura singing was exquisite and her audience overwhelmed her with hearty and prolonged applause. Rudy Seiger and his excellent orchestra gave one of their truly artistic programs.



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## NINETEENTH YEAR

### TETRAZZINI GREATER THAN GALLI-CURCI

Contrary to Expectations San Francisco's Favorite Diva  
Sings Now Better Than She Did at the  
Zenith of her Career

By ALFRED METZGER

The readers of the Pacific Coast Musical Review will remember that at the time Luisa Tetrazzini sang at the Tivoli Opera House we did not always coincide with the extravagant eulogies that were showered upon the popular song bird. From the standpoint of the critical reviewer there were several items that did not dovetail with the requirements of a truly great artist. In those days we received numerous anonymous letters calling us all kinds of names for our stand in behalf of the highest form of vocal expression. But we felt that we were acting in the best interests of music and in this cause we were willing to make enemies. In those days Tetrazzini appeared under a management with whom we were on the friendliest of terms, and to whom we were loyally devoted, and are so to this day.

This time Tetrazzini appears under a management with whom the Pacific Coast Musical Review has severed "diplomatic relations," as it were. First because we feel that adverse criticism does not receive that independent consideration which we must expect of any manager, and secondly this paper has, on various occasions, been discriminated against with the result that it became evident that if we wished to serve the musical public absolutely fearlessly and honestly, it was essential that we preferred not to accept any courtesies nor favors of any kind from that source, without in any way considering ourselves on a footing of enmity. So before penning the following lines, and as reinforcement for that which we are about to say, we wish to assert that we paid for our ticket and the paper had no advertisement of any kind regarding the Tetrazzini concerts.

We can not emphasize our sincerity toward the musical public to a greater degree than by emphatically stating that Tetrazzini, at the present day, is greater than she ever was before. Furthermore, it has always been the policy of this paper to avoid comparisons between one artist and another. But we feel that in this instance, when two colorature sopranos have been hawking in the sunshine of public favor, and when any statements, on our part, in favor of or against any of these two, cannot possibly injure their interests with our music lovers, we are justified to make a comparison and therefore we say, without the least reservations in our mind, that Luisa Tetrazzini is so much greater a vocal artist than Galli-Curci that the two are not in the same class.

In the first place Tetrazzini's voice is of bigger volume. It is of warmer timbre. Her lower and middle notes are of a greater mezzo quality. She sings with more depth of feeling and finer expression at this time. Tetrazzini has acquired an additional amount of histrionic talent. Furthermore, she sings absolutely in pitch, never faltering for one moment during the most difficult exhibitions of vocal pyrotechnics. Her technic is as perfect at this time as it is possible for a human being to acquire. Her program is more varied and more of a test of true artistry than those of Galli-Curci. Finally Tetrazzini can do certain personal acts of friendly communion with her audience which no one else could do without being accused of undignified behavior. At one time during the concert Tetrazzini took a high note beginning it pianissimo, swelling it to a vigorous crescendo and permitting it to fade away into the faintest dimming in one breath and without deviating one iota from the true pitch. This is genuine art—this is genius in the highest degree. Tetrazzini does not unnecessarily hold on to high tones any more. Indeed she did not do one inartistic thing during her entire concert. She developed into a real artist—a colorature soprano who, to our way of thinking, has no superior at the present day, as far as we know.

To be absolutely correct, and to avoid any accusation of prejudice, we must admit that on one or two occasions Tetrazzini sang a high note that was just a bit more rigid, shall we say, than other high notes. But the velvet in her tones is still there and in addition she has acquired resonant middle and low tones. We repeat she is better today than she ever was, and this is a phenomenon that we can only explain by supposing that she must have studied her art very deeply since we last heard her in this city. If you were under the impression that Tetrazzini has deteriorated just forget such erroneous assumption. And if any of our readers never heard Tetrazzini before, don't let them fail to hear her. They will hear her under the best possible conditions.

That the San Francisco musical public has been kept in ignorance of this important fact is an excusable act of negligence on the part of the management. But we will not censure the same any more, for the half house in attendance was due to this negligence and made a difference of several thousand dollars in the pockets of such management. We met many people who were surprised when we told them of Tetrazzini's perennial youth. They immediately declared their intention to attend the next concert. And we are not charging any commission on the sale of those tickets.

The assisting artists are also worthy of the highest praise. Mayo Wadler, the violinist, is an excellent musician, draws a smooth, clear and pure tone and plays with intelligence and artistry. Warren Proctor, the tenor, has a pleasing, flexible voice of truly lyric characteristics and sings with fine poetic instinct. Pietro Cimara is an intelligent accompanist who understands his art to perfection. Much to our surprise Tetrazzini had no flutist on this occasion. We are sure that it would meet with the approval of all Tetrazzini admirers if it could be arranged that Louis Newbauer, who first played her flute obligatos at the Tivoli, would be engaged to assist her at her second concert next Tuesday evening, December 8th. For this announcement we also do not make any charge. By all means go and hear Tetrazzini. You will never hear her in finer voice. If you have already made other engagements for that evening cancel them and buy Tetrazzini tickets, we know whereof we speak. If she is in as fine vocal condition as she was last Sunday, and there is no reason to believe otherwise, you will receive the surprise of your young life.

### PIANIST SURPRISE OF WHITEHILL CONCERT

Winifred Byrd Astonishes Music Lovers With the Vigor  
of Her Interpretations, the Smoothness of Her  
Technic and Her Style

By ALFRED METZGER

The crowded condition of this paper last week necessitated an unintentional delay in the publication of this review of the Whitehill-Byrd concert, which took place at Scottish Rite Auditorium on Monday evening, December 1st. However, it is never too late to say something complimentary about two such excellent artists, and an accompanist of whom San Francisco has every reason to feel very proud, namely, Uda Waldrop. We have already expressed our opinion about Clarence Whitehill, whom we heard in Los Angeles when he was soloist at the second concert of the Philharmonic Orchestra. We can only add at this time that his resonant, ringing voice, his splendid enunciation, his fine dramatic instinct and his never failing dignity of bearing was even more apparent and enjoyed than on the previous occasion. As encore he sang a delightful song by John D. Redding, who blushed quite modestly when Mr. Whitehill pointed toward him during the outbreak of unrestrained enthusiasm. Uda Waldrop played the accompaniments to Mr. Whitehill in a masterly manner. He grasped, as usual, the innermost meaning of the compositions and was always exactly with the soloist in the various accents and colorings. His splendid adjustment to the soloist's particular style of expression and his refined pianistry never fail to exercise the most delightful effect upon his hearers.

Notwithstanding the splendid achievements of Clarence Whitehill and the skilled musicianship of Uda Waldrop, the real surprise of the evening was due to the superior pianistic faculty of Winifred Byrd. Right in the beginning let us say that apparently Miss Byrd has mannerisms, but actually, we believe, she is unaware of them. Her artistic temperament is such that she must give her thoughts visible expression without intending doing so, and that which, with other artists is affectation, becomes, in the case of Miss Byrd, an involuntary expression of her mental condition, without which she could not obtain the beautiful pianistic effects she so ably reveals. Her Chopin playing is somewhat more vigorous than we are used to hear it by the ultra-petite players, but it is none the less worthy and because it is individual in style, and at the same time musically, it shows Miss Byrd's independence of thought and originality of expression.

We admired her most in her Liszt playing. Here she exhibited a veritable genius for orchestral effects. Her technic was truly astounding, acquiring, at times, a speed coupled with an accuracy that is simply wonderful, and we use this superlative term advisedly, not usually being given to expressing ourselves in such terms. We can not imagine a more impressive nor effective interpretation of "St. Francis Walking on the Waves" than Miss Byrd gave us. It is to be hoped that we will hear Miss Byrd in recitals of her own some time in the future. She certainly is bound to be heartily received on the Pacific Coast. She is one of the foremost American pianists we have ever heard, and one who does not need to claim her Americanism as a bid for public favor. She can easily stand upon her own artistic achievements.

The Bohemian Club has no reason to feel proud of the fact that there were so many empty seats at the

Clarence Whitehill concert. Mr. Whitehill has been exceedingly kind to the Bohemian Club. We do not know whether he received remuneration for participation in the Jinks and the following concert a year or two ago, but even if he did, there was no reason why the Club members didn't pay him homage on this occasion. He is, we believe, an honorary member of the club, and merely as a matter of courtesy the Bohemian Club should have bought several hundred tickets for the concert of an artist of such international distinction. Our musical clubs used to be guilty of the same negligence when distinguished artists appeared here who could not draw the support of the general public. If the clubs do not see to it that worthy artists receive recognition in our midst, particularly worthy artists who were born here and achieved fame, or who have put some of us under lasting obligations, then how can our own artists ever be expected to receive homage abroad?

### THIRD BEEL-McMANUS SONATA RECITAL

Final Event of the Series Attracts Another Large  
Audience Who Expresses Its Enjoyment by  
Unmistakable Signs of Approval

By ALFRED METZGER

Sigmund Beel, violinist, and George Stewart McManus, pianist, gave the third of a series of three Sonata Recitals in the Italian Room of the St. Francis Hotel, on Thursday evening, December 4th, under the auspices of the University of California Extension Division. Another large and demonstrative audience was in attendance and including, as it did, many of San Francisco's most representative musicians and music lovers the artistic dignity of the event was thus fully endorsed. We were pleased to note on the platform, acting as conscientious Ammannensis in the matter of turning the leaves, not less a musical factor than Nathan Landsberger, the unquestionably efficient and skillful violinist, whose fine artistic accomplishments are not heard often enough in this city. Mr. Landsberger, by the expression of his countenance, proved how much he enjoyed every phrase, and he is to be complimented for his collegial spirit that urged him to add his homage to that of so many prominent members of our musical unit on this occasion. Such a spirit of fraternal association is altogether too rare among our prominent artists.

The program opened with Sonata in A major op. 47 (Beethoven), which both Mr. Beel and Mr. McManus interpreted with refined musicianship and unquestionable artistic instinct. The adagio sostenuto was sung with an elegance of style that stamped Mr. Beel at once as a violinist of rare attainments. The Presto movements were given a spirited and accurate reading and displayed both the technical and musicianly qualities of the two distinguished musicians. It was simply an exemplary presentation of this brilliant work. Then followed Sonatina for violin and piano, Op. 137, No. 3, by Schubert, which, notwithstanding its artistic contrast to the preceding number, was also given an interpretation which accentuated the character of this eminent master of composition. It was effective because of the unusually fine ensemble work, the predominance of the poetic spirit, the sprightliness of the allegro giusto and the limpidity of the minuet. It was in every way a performance of which any musician has a right to be proud.

The concluding number was the incomparable Cesar Franck Sonata in A major, one of the most difficult works of the more modern period, but a composition of matchless beauty and numerous ideas of exceedingly artistic value. Messrs. Beel and McManus here had an opportunity to reveal not only their thorough musicianship necessary to interpret the preceding numbers according to artistic ideals, but a sincere sense of musical proportions that gave them an opportunity to accentuate the dramatic character of this work in contrast to the poetic or lyric character of their preceding work. The artists particularly showed the efficiency by giving each movement its characteristic mood and artistic meaning, and by giving evidence of the fact that they both had solved the interpretative problem in such perfect manner as to give us an absolutely uniform and spontaneous impression of their individual style. The two played like the performance came from one musical mind. This, after all, is the acme of musicianship.

Messrs. Beel and McManus deserve to be heartily congratulated upon the success of these three recitals and those who failed to attend them have missed a genuine musical treat. We trust that the attendance was sufficient, as it seemed to us it was, to encourage the University Extension Division to give some more of these events. Julian R. Waybur also deserves credit for his share in this praiseworthy enterprise.

### LUCIA DUNHAM'S SUCCESS

In its notable work in offering musical programs to interior cities, the Extension Division of the University of California, this week is presenting Lucia Dunham, soprano, of this city, and Thomas Frederick Freeman, pianist, of Oakland, in recitals in three San Joaquin Valley towns.

These artists appeared in concerts at Lindsay, under the auspices of the Chamber of Commerce, on Wednesday, December 10th; at Fresno, under the direction of the Parlor Lecture Club on Thursday afternoon; and at Selma, Fresno County, on Friday evening, under the auspices of the Selma Union High School.

Mrs. Dunham's programs were made up chiefly of folk songs, though she sang one group of songs by Schumann, Lie, La Forge, and others. Mr. Freeman played Chopin and other composers and included one of his own compositions.



# SPALDING PLAYS BEETHOVEN CONCERTO WITH L. A. PHILHARMONIC

Philharmonic Orchestra Enjoys a Truly Phenomenal Artistic and Financial Success—Rothwell Surpasses Himself in Tchaikowsky's Fourth Symphony—Albert Spalding Delights With Tone, Technique and Interpretation—Zoellner Quartet Continues to Score Successes—Mabel Riegelman and Lawrence Strauss to Sing in Messiah

By BRUNO DAVID USSHER

Los Angeles, December 7, 1919

Trinity Auditorium was packed Saturday night, and practically sold out on the preceding Friday afternoon, in spite of rainy weather when the management of the Philharmonic Orchestra had cast the attractive double-bait of Albert Spalding playing Beethoven's Violin Concerto and the Philharmonic Orchestra revelling in Tchaikowsky's Fourth Symphony. Indeed, they did revel in it while playing and the audience revelled with them. Truly, the success of the Philharmonic Orchestra, from an artistic and commercial viewpoint, may well be described as phenomenal. Every evening-concert so far has taken place before a crowded house, the afternoon concerts usually came close to the highwater mark of "sold out" while every Sunday Afternoon Popular concert reminds us of the need of a larger seating capacity. Music teachers freely admit that the Philharmonic Orchestra has stimulated interest in musical studies.

As to the artistic worth of the Tchaikowsky performance one can only find words of admiration. To achieve such powerful, poetic, vividly rhythmical reading, typical and yet distinguished phrasing as no other composer except Tchaikowsky demands, such coherence and well blended musical conceptions, fine musical blending and quick adaptability of tone, such evenness of all effects desired bespeak the excellent conductorship and the great musical potentialities of the instrumentalists. In short, Mr. Rothwell aimed high, and surpassed himself. To give this taxing work in such fashion with several public concerts on the weekly timetable means more than the audience probably realized. The applause was most cordial. Your scribe could fill a column or two with analytical remarks about the beauty of this "loveless-wedding" symphony and its highly satisfactory reading. I cannot dwell sufficiently on the musical style chosen by conductor and players. In every instance, the phrasing, whether tutti or solo-instrument or an entire section breathed that indescribable Tchaikowsky-spirit, a certain, yet not too liberal rubato, without which the Russian composer becomes common-place or cheap musically. Altogether it was a noteworthy performance, interesting in so far as it proved that the Philharmonic Orchestra under Walter Henry Rothwell not only can give us a lovely ensouled Schubert reading, but an inspired, dramatic, characteristic Tchaikowsky.

Albert Spalding who played the Beethoven Concerto with great skill, almost faultless technique, made his first debut in the West since his return from Italy where he served as lieutenant in one of the American Flying Squadrons. His tone is beautifully clear, crystal like, not exactly broad and warm, but polished and very even. Although this is a long concerto he showed that same freshness of tone and conception throughout the work. His passages are flowing, graceful and yet strong. The strength of his trills is remarkable and evidenced his splendid finger technique. His presentation of the work from an interpretative point of view was sympathetic. He puts the work and Beethoven's presumable musical intentions above everything else. He gave it as music, beautiful music, revelling in its charm of melody and form. In a way it was an impersonal performance, but of great artistic worth nevertheless. It was pure Beethoven. The only objection one could make was that the middle movement seemed a little dragging in tempo. Mr. Rothwell and his players accompanied with the same loving care they would give to a Beethoven Symphony. Mr. Spalding received very cordial ovations in both concerts.

The "Entrance of the Gods into Valhalla" was the closing number in which the strings sounded particularly beautiful.

The Zoellner Quartet is doing musical pioneer work of very high order. Their series of 10 concerts here has become one of the most important features of our musical life. Moreover their trips to neighborhood towns means a great deal to the communities. Thus they gave the people of Visalia the first chamber-music concert ever held in that little place. And I have it on good authority "The people just loved them for it." The culture of a country depends largely upon the extent in which can be overcome the tendency toward centralization of intellectual and artistic life in large cities. The Zoellers are doing their bit to make ours a musical country in the widest sense of the word, aiming also at de-centralization of the musical life.

On the last chamber-music evening given here in the Ebell Club House we heard the Beethoven Quartet, Op. 18, No. 3; the Scherzo and Andante—Allegro Risoluto from the Borodine Quartet, No. 1, in A major, and the Suite, Op. 144, for two violins and piano, by Emanuel Moore. A charming Scherzo from a Quartet by Ivanow was played as encore.

The ensemble work was beautifully worked out, as usual. These four members of one family make music in a spirit one does not meet often, lovingly, with reverence and joy, and great technical accomplishment. It was as if they played for the love and glorification of the Divine Spirit manifested in such exalted beauty of music.

The Suite by Moore is well worth hearing and was played excellently. Josef Zoellner Jr., was at the piano and he was not only at home there but "was a joy" to use the parlance.

Ann Thompson continues to prove herself a real asset to our musical life. She hails from Oklahoma City, but received most of her training in New York and Chicago. She is not merely a technician but holds the "Mus. B." degree from the University of Chicago if I am not mistaken. This points to good allround musical training. She shared honours with Mrs. Myrtle Prybil-Colby, soprano, the other day in a recital. Giving impromptu talks a la Pachman before her numbers, the vivacious pianist captivated her audience also with the brilliance and ease of her playing. No doubt, she is unusually gifted, and by the way, has a fine sense of humor.

Sylvain Noack, first concert master of the Philharmonic Orchestra, of Los Angeles, is just making final arrangements for the formation of a "Chamber-Music" Society of Los Angeles. Mr. Noack will be director of this new musical combination, also play first violin parts. As the ensemble will include such instruments as violin, cello, viola, double-bass, flute, clarinet, harp, horn, trumpet and piano very interesting programs may be expected.

Josef Zoellner, Sr., has succeeded Oscar Seiling as head of the Violin Department at the College of Music of the University of Redlands. Mr. Seiling is going East to fill concert engagements.

Mabel Riegelman, soprano, and Lawrence Strauss, tenor, both of San Francisco, have been engaged for solo-parts in the "Messiah" performance by the L. A. Oratorio Society on the Sunday before Christmas. John Smallman will conduct and have about 400 singers and the 90 members of the Philharmonic Orchestra under his baton. Estelle Heardt-Dreyfus, distinguished Los Angeles Contralto, and Joseph Porter, Bass, also from this city, are the other two artists. The Shrine Auditorium has been chosen as concert-hall as it is the only auditorium in our city which is large enough for a performance on so large a scale as planned. In fact, Mr. Smallman and his program-committee have gone to considerable trouble to provide accommodations for choir and orchestra so as to assure a complete success of this monster performance. Special attention has been given to stage facilities. Over five hundred dollars have been

spent for an enlargement of the stage. Rehearsals are progressing very favorably so that one can look forward to the twenty-first with much expectancy. This is the first time that a local chorus has been able to secure the assistance of such a large orchestra as the Philharmonic Orchestra which circumstance will allow Mr. Smallman to produce great effects.

Ruth Hutchinson, successful Soprano, was much feted at a recent Gamut Club program. She is kept busy with club and school engagements.

Bessie Chapin, teacher of violin at the Cummock School, appeared before the Santa Barbara Woman's Club. She gave a program of Spanish music.

Otto T. Hirschler, Mus. B., and organist of the Church of the Open Door, is attracting numerous music lovers with his organ recitals in the Bible Institute.

Members of the Visalia Music Club marked November 31 red in their club calendar for no one less than Carrie Jacobs Bond famous song writer, was programmed for that day. More than one thousand people gave her a rousing ovation. John Smallman was the vocalist.

Constance Balfour, one of our truly versatile singers who will appear with the Philharmonic Orchestra, has been successful with an arrangement of the Bach-Gounod "Ave Maria" while singing at a local theatre. Mrs. Timmer assisted ably with a cello obligato.

Songs by Grace Freebey, local song-writer of more than local reputation, heard that Agnes Grant, prominent Cleveland Soprano, will feature a group of her songs. Princess Tsianina is also singing "O Golden Sun" which was very popular with the boys in France. Constance Balfour has also added this same composition to her repertoire.

Carolyn Handley, soprano and vocal teacher, has formed a choral club among her pupils. Prima vista singing, rhythmic drills and general ensemble work are planned.

About three hundred guests attended a brilliant reception at the home of William A. Clark Jr., given in honor of Conductor Rothwell, Concertmaster Noack, solo cellist Bronson, Mr. Plowe, first flutist, Alfred Kastner, harp, Vladimir Drucker, first trumpet, and V. O. Geoffrian, first doublebass.

Earl Bright, cellist with the Philharmonic Orchestra, appeared before the Woman's Club of Orange in a program of his own. Miss Alma Geiger accompanied and played several solo-numbers.

Madame Lili Petschnikoff, Russian violinist, and Madame Cornelia Rider Possart, concert-pianist, have just finished a series of interesting morning musicales which were held in Hollywood at the home of the violinist. Madame Petschnikoff is booked for the Pasadena Music Art Association in recitals at the Neighborhood House. She will be assisted by Alice Coleman Bachelder.

## JOSEPH GEORGE JACOBSON'S PUPILS-RECITAL

On December 5th, at the Sorocis Hall, a recital was given by eight pupils of Joseph George Jacobson, at the conclusion of which Mrs. Florence Drake LeRoy contributed in a charming manner a group of songs by Mr. Jacobson of melodious beauty and ingenious invention. Whenever pupils of Mr. Jacobson appear they give the impression of having a teacher of superior faculties as a piano pedagogue. They play with poise, brilliancy, poetic feeling and individuality, which would do credit to many musicians appearing on the public platform. The enthusiasm of the audience was ample proof for the excellence of the performance. Mr. Jacobson is doing invaluable work in behalf of musical education and is to be congratulated on his success.

The program opened with a six hand composition played by the Misses Marian Cavanaugh, Edith Taylor and Florence Reid. Little Edith Taylor then played two numbers with charm and fluency. Miss Krecenz Woll surprised by the great advancement she has made. The playing of Mendelssohn Caprice Brillante Op. 22 for two pianos showed dash and limpidity of digital execution which earned for her well merited applause. She has good reason to continue seriously her musical education. Next followed Miss Lorette Romiguere. Of her numbers we liked best the Mozart-Fantasy and an charming Romance by her teacher which she interpreted with intimate poetic feeling and a good tone. The next number was a two piano-composition, the brilliant Hungarian Fantasy by Liszt played by Mrs. Idelle Ruttencutter and Mr. Jacobson, who also played the orchestral parts for Miss Henriette Romiguere in the F minor Concerto by Weber. These two young ladies showed a seriousness of purpose, poise and outstanding development of technique combined with musicianly precision and are to be congratulated on the advancement they have made. We shall look forward with interest to their future appearance. Mrs. Ada Belle Backes played with poetic instinct and musical understanding. We liked best the Bach and the Schumann numbers, the latter especially being played with great charm. Marian Patricia Cavanaugh, eight years of age, has already attained a maturity, poise and brilliancy of execution far beyond her years. Her numbers were interpreted with surprising vigor and bravura. She displayed individuality, especially in the Chopin numbers and showed that a solid foundation has been laid by her teacher on which to build her future musical career. If she continues to develop as she has done so far there is great promise of making a mark in the musical world. Mr. Jacobson's playing of the second piano parts showed the fine musician he is.



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## CHAMBER MUSIC SOCIETY'S SECOND "POP"

"Suite Basque" by Bordes Proves Successful Novelty—  
Wolf and Foote Compositions Are Other Features—  
Addition of Flute Affords Pleasing Variety

By GEORGE EDWARDS

Like the entrance to Dreamland are the opening tones in Mozart's C Major Quartette, as played by the San Francisco Chamber Music Society. Mystical and almost tragic was the mood produced by their playing of the Introduction, on Tuesday evening, December 2nd, but nowhere else on the program was such intensity of feeling attained again.

It was the occasion of the second concert of the "popular" series of that organization. The Mozart quartette was chosen as the opening number, and the dreamy throbbing of the Adagio beginning, fitted it to be the most effective possible breaking of the silence in the chilly hall. The rest of the quartet has nowhere near so modern an idiom as the prelude, so it is not to the discredit of the organization that it could not keep up the level of intensity announced at the start. Indeed, by taking the quartet as a whole, rather faster than is necessary, the players did much to save its effect for modern ears. For all the old music, except Bach, details are too simple and bald, in comparison with contemporary music, to linger over. A hastening of the

tempo, beyond the point which would have been appropriate at an earlier day, gives zest to the melodic flow which makes up for the "thin-ness" of the harmony. There was more of thin-ness in the minuet than was necessary even under these conditions, however, owing to the manner in which most of the characteristic "slurs" were performed. It may be that the 'cello cannot do them flippantly. At least Mr. Britt gave them a dignity which was in striking contrast to their effect on the other instruments. The playing of a slur may be a small matter, but in this minuet the principal motive is entirely composed of slurs, and to sacrifice their dignity necessarily gives an aspect of flippancy to the entire movement.

The Bordes "Suite Basque," in which Mr. Hecht joined the quartet with his flute, was a delightful novelty. The first movement with its woden five-beat rhythm, gave no hint of the rich modernity of the second movement, delightful as it was. This second movement, a pastorale, almost reached the level of feeling of the Mozart Quartet introduction. Perhaps the difference was that it is much more difficult to play. It was a lovely achievement, nevertheless, and in this Mr. Hecht did some of his best work of the evening. The third movement in which the five-beat rhythm also recurred from time to time, was not sufficiently different from the first to convey a desirable sense of progress. But as a separate piece, with its many changes of dance times, it is delightful.

The general tendency to unusual speed which characterized the program had not so happy an effect on the "Italian Serenade" of Hugo Wolf. It is a long piece to be a single movement, and it is difficult to give it sufficient variety. An easy way out would seem to hurry it up a little, and thus make it seem shorter. For some reason, if not for that, the Serenade was not the effective number on this program that it has always been held to be.

Arthur Foote's Nocturne and Scherzo for flute and strings, and dedicated to the local Chamber Music Society, is entirely successful as a composition. The original and rhapsodic melody of the Nocturne is splendidly developed, and the Scherzo is the natural climax of it. Whether this Scherzo represents a fairy dance at midnight, or some other ethereal image no one can say in the absence of program notes. But I expected the mutes to be taken off by the time the Scherzo was to be played; and unless they are required for the sake of some unexpressed program, I am convinced it would have been much more effective in contrast to the Nocturne, without them. Both the Nocturne and the Scherzo were splendidly played by the strings.

A. Haydn Largo, and Bizet's well known Adagietto were included in the final group. Grainger's "Molly On the Shore" concluded the program, with a rollicking, spirited mood that toned up everyone, and sent the audience home delighted.

## ANOTHER GREAT BILL AT ORPHEUM

The Orpheum promises another great new show for next week.

John Hyams and Leila McIntyre, who like good wine need no bush, will appear in the model playlet "Maybloom," which gives Mr. Hyams abundant opportunity for the display of his dry unctuous humor and enables Miss McIntyre to introduce her famous "Quaker" number and to exhibit her delightful ability as a comedienne.

The famous Rigoletto Brothers, Charles and Henry, will present their versatile entertainment entitled "Around the World," in which they will have the support of the Swanson Sisters and a capable company. The Rigolettos do most everything and do it well. They introduce feats of legerdemain, song and dance, juggling, posing, acrobatic stadium, yodelling and work on the aerial ladder. They also appear as Street Singers. They perform all their feats in appropriate costumes and represent India, America, China, England, Italy, Holland and Greece. This is by far the best act these twin brothers have had and it may be pleasantly anticipated.

Charles Cartmell and Laura Harris will appear in a new song called "Golfing With Cupid." They are as popular in the English halls as they are in this country and they are recognized in both hemispheres as comedians of the first order. George Watts and Belle Hawley will offer "Laughs Coated with Melodies." Watts provides the fun and Miss Hawley the melody, the result being most enjoyable.

James F. Fox and William H. Ward, who have been partners since January, 1867, and have for over fifty-two years delighted the amusement public, justly entitled themselves "The Record Minstrel and Vaudeville Team of the World." The only thing old about these two men is their ages; otherwise they are still young. Al and Fanny Stedman, in their "Pianocapers" and Elizabeth Brice, Will Morrissey and Company of twenty in "The Overseas Revue" will be the only holdovers in one of the most remarkable, meritorious and novel bills ever given in vaudeville.

## "SEVEN DAYS' LEAVE" AT CURRAN

"Seven Days' Leave," a ponderous London melodrama of the old school with new atmosphere and environment provided by the European war, will be the attraction at the Curran Theatre for the week beginning Sunday night, December 14th. This spectacular offering will give amusement lovers opportunity for rumination for "Seven Days Leave" is not only the first genuine melodrama to be presented at that theatre in a long time, but it brings back a long list of familiar favorites who have been absent from the local stage.

"Seven Days' Leave" takes its name from the term commonly employed to describe the brief vacation allowed soldiers from the trenches to rest and recuperate in England. Now that the war is over a seven days' leave in England is granted American soldiers before embarking for home. The entire action takes place there, with the exception of one on the English Channel, where an American cruiser destroys a lurking German U-boat. This scene is described as the climax of sensational realism.

"Up in Mabel's Room," the famous farce success, comes to the Curran December 21st.

## FRANCES EAST IN CONCERT

A very delightful concert will be given by Frances East, mezzo-soprano, in the Italian room of the St. Francis Hotel, next Thursday evening, December 18th, at half past eight. Miss East's voice, lyric in character, was warmly praised by Mme. Emma Calve, who heard the young singer when she was last in San Francisco. She has a large circle of friends in her home, Berkeley, and in the east bay cities and her concert debut is eagerly awaited. Her songs include a wide range of standard composers and among her selections will be Bemberg's "Chant Hindou," the "Cradle Song" of Brahms, "A Dream," by Grieg, "Sing, Smile, Slumber," by Gounod, Chaminade's "The Silver Ring," "Si Mes Vers Avaient des Ailes," by Hahn, the "Chanson Norwegienne," by Fourdrain, some old French Bergerettes and a number of Saint-Saens.

Miss East will be assisted by Rudy Seiger, the eminent San Francisco violinist, and Uda Waldrop, whose work at the piano is always hailed with acclaim. Tickets for the concert may be obtained at Sherman, Clay & Co.'s and at the St. Francis news stand.

## MASTER BUILDER AT MAITLAND

For the week beginning Tuesday matinee and evening, December 16th, Director Arthur Maitland, of the Maitland Playhouse, announces the first presentation here in many years of 'The Master Builder,' regarded by many critics as Henrik Ibsen's greatest dramatic work, and certainly to be reckoned among his first three or four creations for imagination, dramatic technique and power. Of all his writings, 'The Master Builder' is probably the most original, the most individual, the most unlike any other drama by any other author.

Said William Archer: 'The form of 'Brand' and 'Peer Gynt' were doubtless suggested by other dramatic poems—notably by 'Faust.' In 'The Wild Duck,' in 'Rosmersholm,' in 'Hedda Gabler,' even in 'Little Eyolf' and 'John Gabriel Borkman,' there remain faint traces of the French leaven which was so strong in the earlier plays. But 'The Master Builder' had no model and has no parallel. It shows no vestige of outside influence. It is Ibsen, and nothing but Ibsen.'

Maitland's revival of 'The Master Builder,' is sure to find favor among readers and admirers of the great Norwegian playwright who have not had opportunity hitherto to see this wonderful drama given enactment on the stage. Maitland himself is to be Halvard Solness, the master builder, while Ann O'Day is cast as Hilda Wangel. The other parts will be in competent hands, and a production in the true spirit of the play is assured.

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"MESSIAH" WILL HAVE GREAT PRODUCTION

Paul Steindorff's production of Haendel's oratorio "Messiah," which will be presented in the Oakland Municipal Auditorium on Tuesday night, December 30th, will be one of the most elaborate affairs of its kind ever given in this section. "The Messiah" is a work particularly suited to the Christmas festivities, and in the great music centers of the world it is produced on a grand scale annually in celebration of the Yuletide season, and Steindorff, whose achievements in oratorio production in California have established this State among the musical elect, hopes in future to add an annual production of the immortal Haendel composition to his annual production of the Gold Friday "Stabat Mater."

Famous soloists will place an atmosphere of importance around Steindorff's coming production. Alice Gentle, former mezzo-soprano of the Metropolitan Opera Company of New York, will appear in the alto part, which it is claimed is one of her finest accomplishments. The internationally famous prima donna soprano, Maud Fay, who happens to be in California at present, has been engaged, and will share stellar honors with Miss Gentle. Lawrence, Strauss, California's foremost tenor, whose "Elijah" triumph is still fresh in the minds of the throng who heard him recently in the Greek theatre, will sing the tenor role, and Lowell Redfield, a particularly heroic baritone will essay the name part. Mable Redfield will preside at the organ for the production, and Steindorff will wield his baton over an orchestra of sixty chosen musicians, and a chorus, comprising two hundred members of the Berkeley Oratorio Society, the University of California chorus and the San Francisco Choral Society, making

Symphony and in the overpowering overture to Wagner's "Flying Dutchman."

**Fifth "Pop" Concert**—A capacity audience is certain to be on hand at the Curran Theatre this Sunday afternoon, December 14th, when the fifth "pop" concert will be played by the complete San Francisco Symphony Orchestra, with Alfred Hertz conducting. Hertz has arranged an ideal program that is certain to appeal to all musical tastes. The numbers follow: Overture to The Magic Flute (Mozart), Shepherd's Music, from Christmas Oratorio (Bach), Allegretto, from Eighth Symphony (Beethoven), Second Rhapsody (Liszt), Dream Pantomime, from Hansel and Gretel, (Humperdinck), Piedmontese Dances (Sinigaglia), Overture, Rienzi (Wagner).

STEPHANIE SCHEHATOVITCH CONCERT

The piano recital to be given by Stephanie Schehatovitch in the Italian room of the St. Francis Hotel next Monday evening, December 15th, is attracting a great deal of attention among San Francisco admirers of the pianistic art. This young artist, born in Bessarabia but raised in the United States, has just the right temperament necessary for her chosen life work and those who have been fortunate enough to hear her play are most enthusiastic in her praise. Her tone is said to be Oriental in its richness and her technique is spoken of with great pride by her recent instructor, Leopold Godowsky. She has a large repertoire and has chosen her program, a most attractive one, with great care and a nice discrimination.

Her numbers are as follows: Variations (Brahms-Fagnani), Scenes from Childhood (Schumann), Prelude, Choral and Fugue (Cesar Franck), Rondes des Songes (Rameau), Alceste Caprice (Gluck-Saint-Saens), Four Preludes (Chopin), Valse in D flat (Op. Posthumus) (Chopin), Polonaise, Op. 53 (Chopin).

DUNCAN DANCERS AND COPELAND TO RETURN

No musical attraction in a decade has created a finer impression in this city as have the wonderful six Isadora Duncan dancers and the peerless pianist, George Copeland, whose combination appearances served to bring forth the maximum of enthusiastic praise from audiences that crowded into the theatre at each of their prior appearances. Feeling that San Francisco would have more of this lovely art, Manager Selby C. Oppenheimer has arranged that the artists shall return here following their tour of the Pacific Northwest, and he has engaged the Columbia Theatre for the Sunday afternoon of December 28th, and the Tuesday afternoon of December 30th. Tickets for the two events that will then be given will go on sale at Sherman, Clay & Co.'s tomorrow (Monday) morning, and from the interest that is being shown in these "return" events, it is safe to prophesy that the small capacity of the Columbia will not be adequate to hold all who will want to witness the fine programs. The young ladies and Copeland are now arranging special programs for three recitals, and promise to include many works that they have not yet performed here, and also to include the favorite dances and pianistic numbers that scored such success for them before. What finer Christmas present could one receive than tickets to a concert of this kind, one that will live forever in the mind of the receiver as the most artistic thing ever witnessed.

CATHEDRAL BAZAAR PROGRAM

Harrison Coles, tenor, assisted by Miss Jessie Clyde, soprano, Miss Robert Weiss, mezzo-soprano, and Miss Mabel Jones, accompanist, gave a program for the opening of the Cathedral Bazaar on Thursday evening, November 21st.

CHAMBER MUSIC SOCIETY HONORED

Leo Sowerby, the distinguished American composer, whose Trio was listened to with great interest at the recent Chamber Music Festival in Pittsfield, Mass., has sent that splendid composition to Elias Hecht, founder and flutist of the Chamber Music Society of San Francisco, for first performance here. This is unquestionably both a signal honor for being selected as the only chamber music organization in this country to give the work its introduction and as a recognition of the reputation and ability of this body of expert musicians.

The next regular concert will take place at the Players' Club Theatre on Tuesday evening, December 30th and features on the program will be the Mozart B flat major Quartet and a Cesar Franck Quartet.

THE HOUSE OF GLASS AT ALCAZAR

"Nothing But Lies," the delightful Collier comedy new to the Pacific Coast, is having a merry and popular week and will be followed next Sunday by "The House of Glass," a Cohan and Harris success by Max Marcin, that packed the Republic Theatre, New York, for many months. It is an ingenious and gripping exposition of the police adventures of a girl stenographer in New York, unjustly imprisoned for a crime of which she is innocent. Released after three years she breaks her parole and goes to Kansas City, under an assumed name and marries a railway traffic manager—a man of great probity and ability. When he is promoted to a big executive position in New York, she returns there with him, living a blameless life but haunted and badgered by the fear of recognition. Her expose comes when the detective who arrested her calls at her husband's home on railway business. The episodes that follow are thrilling and tensely emotional, lit up by sunbeams of wholesome comedy. It is a really great detective drama, not of the sordid underworld but of fashionable society. It is good drama because composed with rare technical adroitness and conveying living truths that reach the hearts of the people.

STANFORD UNIVERSITY CHAPEL CONCERTS

On Sunday, December 14th, there will be no organ recital, but at 7:30 p. m. the choir will give a Xmas musical service, presenting the first section of Haendel's "Messiah," with the assistance of soloists and orchestra from the community.

On Thursday, December 11th and Tuesday, December 16th, at 4:15 p. m., Mr. Allen will play the following program, the last program for the winter quarter: Fantasy on two Noels (Guilmant), Pastoral Symphony (Handel), Noels sur les flutes (Daquin), Fantasy on Olde English (W. T. Best), Christmas carols.

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STEPHANIE SCHEHATOVITCH

The Brilliant Piano Virtuosa Who Will Give a Concert at St. Francis Hotel on Monday Evening, December 15

a total ensemble of some three hundred participants. In order that all may enjoy the Christmas cheer of the "Messiah," extremely popular prices will prevail for the event, and tickets can be secured in advance at Sherman, Clay & Co.'s stores in San Francisco and Oakland.

ALBERT SPALDING WITH SYMPHONY—5TH "POP"

Albert Spalding, unquestionably the greatest of American violinists, will make his only local appearance this season as soloist with the San Francisco Symphony Orchestra, at the sixth pair of regular concerts, to be played in the Curran Theatre, on Friday and Sunday afternoons, December 19th and 21st, under the direction of Alfred Hertz. Spalding will play Bruch's Scotch Fantasia with the orchestra, a beautiful composition which will show Spalding's superb artistry at its finest.

The return of Albert Spalding to the concert platform, after having served his country "over there" for two years, has been acclaimed by Eastern audiences. This brilliant young American artist has honestly won his artistic spurs, and his career is a fine example of legitimate success. Spalding returns with the added distinction of having been decorated by the Italian Government for distinguished services, with the Cross of the Crown of Italy, the highest distinction that can be conferred upon a foreign citizen.

Born in Chicago, in August, 1888, Spalding's love for music displayed itself when he was seven years of age. His first lessons were under the guidance of Prof. Chiti, a Florentine master, at the time when the Spalding family was living in Florence. During the temporary visits to this country with his mother he studied in New York with Juan Buitrago. He graduated with the highest honors from the Bologna Conservatory at the age of fourteen. Since then his career has been a triumphant one, on both sides of the Atlantic, as virtuoso and as violinist with the world's leading symphony orchestras.

At the forthcoming sixth pair of concerts, the orchestra alone will be heard in Kalinnikow's melodious First

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#### 5th "POP" CONCERT

Curran Theatre

Sunday Afternoon, December 14, at 2:45 o'clock  
PROGRAM—Overture, "The Magic Flute," Mozart; Shepherds' Music, Christmas Oratorio, Bach; Allegretto, from 8th Symphony, Beethoven; Rhapsody No. 2, Liszt; Dream Fantasia, from "Hansel and Gretel," Humperdinck; Piedmontese Dances, Stigandini; Overture, "Rienzi," Wagner.

PRICES—25c, 50c, 75c, \$1 (NO WAR TAX)  
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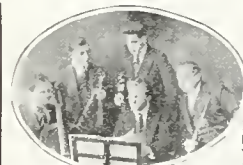
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## MRS. OSCAR MANSFELDT'S PUPILS' CONCERT

Thoroughly Trained Young Pianists Give Difficult Schumann Program in Intelligent Manner—  
Mme. Carnahan Sings Splendidly

An unusually large and enthusiastic audience assembled at Scottish Rite Auditorium on Tuesday evening, December 2d, when pianist-pupils of Mrs. Oscar Mansfeldt appeared in a Schumann program. They were assisted by Ray C. B. Brown, lecturer, and Mme. Leda Carnahan, dramatic soprano. Mr. Brown had the responsible task to begin the program with a sketch of the lives and work of Robert and Clara Schumann, the event being given in commemoration of the Centenary of Clara Schumann, and Mr. Brown, who is better known as the critic of the San Francisco Chronicle, had some exceedingly interesting things to relate concerning these two famous figures in musical history. Mr. Brown has an easy delivery, giving the impression of knowing his subject thoroughly, and if he only pitched his voice a degree louder, he would gain in distinctness and be heard a little better by those sitting in the further corners of the hall.

Mr. and Mrs. Eben Killmer interpreted Andante con Variazioni op. 46, for two pianos. They played in accurate ensemble and gave evidence of thorough study. Technically and musically they proved themselves capable of satisfactory expression and the hearty applause that greeted the conclusion of their number was ample proof of the high esteem in which their audience held them. They were followed by Miss Eileen Fealy, who interpreted the difficult Etudes Symphoniques, op. 13. This is a truly Herculean task to accomplish by one so youthful, especially when the entire work had to be committed to memory. But Miss Fealy proved herself thoroughly capable to cope with almost unsurmountable difficulties. Technically she proved herself amply supplied with vigor and tenacity. Her touch is firm, and yet not too ponderous. Her phrasing is deliberate and serious and her intelligent grasp of the facts propounded to her by her teacher seems to be very dependable. She gave an excellent account of her artistry and seriousness as a student.

Mme. Leda Carnahan then sang a group of songs including: Dedication, Thon't as a Flower, Moonlight, and Spring Night, all in English, proving that these classics may easily be sung in the native tongue without losing an iota of their poetry and sentiment. Some of these translations were really inspirations. Mme. Carnahan immediately put herself in thorough rapport with her delighted audience, showing by the spirit of her rendition and the fervor of her interpretations that she must thoroughly enjoy singing such works. She received a hearty ovation. Miss Dorothea Mansfeldt played the accompaniments in a manner that proved her a young artist of the utmost refinement and a pianist of thorough musicianly qualifications.

Miss Irene McSwain played the exceedingly serious and technically intricate Papillons by memory and in gratifying fashion. She played from beginning to end without a hitch, rippled over the technical scintillations with the utmost nonchalance and colored the phrases so that she attained the poetic and romantic effects so amply distributed in this delightful work. She was entitled to the burst of approval that rewarded her at the conclusion of her performance. The closing number of the program consisted of the famous Carnival played astonishingly well by Daniel Popovich, a young pianist of unquestionable talent. Mr. Popovich also played by heart and throughout the rendition of this unusually difficult composition never hesitated for a moment, but played the various subtitled parts with intelligent observation of their significance. This was truly a prodigious undertaking which reflected splendid credit, not only upon the pianists, but upon the teacher, who must have exhausted her patience many a time when preparing a program of such extraordinary dimensions, requiring such concise knowledge and musical application. It was an effort well worthy of commendation and admiration. We congratulate both participants and Mrs. Oscar Mansfeldt.

## MME. MARKS PRESENTS FIVE ARTIST PUPILS

Native Sons Hall Well Filled With Enthusiastic Audience That Listens With Visible Approval to a Program of Excellent Vocal Compositions

During the course of a musical season the writer is called upon to attend many vocal recitals. Among these are good, bad and indifferent ones. Frequently we refuse to record them rather than hurt the feelings of the participants. At other times we skim over the report with alacrity so that we do not linger too long over unpleasant memories. But occasionally we can write with enthusiasm about the accomplishments of young singers who have been prepared by capable teachers. One of these occasions was the concert given by five advanced pupils of Mme. Isabelle Marks at Native Sons Hall on Friday evening, December 5th, in the presence of a large audience.

There are several characteristics which all Marks pupils have in common, and we might just as well mention these at once. In the first place all Mme. Marks' pupils possess fine voices, then they all sing their high tones with delightful freedom and accuracy of intonation, furthermore they all enunciate clearly and distinctly, and finally they all look charmingly, are dressed with taste and deport themselves professionally, that is in a manner as if they had been before audiences all their lives. Furthermore they are always accompanied by an artist. On this occasion it was Mrs. Cecil Hollis Stone who distinguished herself by reason of her skillful manipulation of the Ivories, proving a splendid support to the soloists. The flute obligatos by Miss Christine Howells were interpreted in a manner that showed inborn musicianship, artistic taste, a fine round tone, excellent phrasing, and, above all, intelligent execution. Mrs. Taylor Johnson, coloratura soprano, opened the

program with the following group of songs: Lo, Hear the Gentle Lark (Bishop), with flute obligato, Sunshine Song (Grieg), O, Sleep Why Dost Thou Leave Me (Haendel), Ou va la jeune Indoue (Lakme) (Delibes), Mrs. Johnson possesses a natural coloratura soprano. She uses it with ease and intelligence, bringing out the florature passages when required with unerring accuracy. She has personality and understands how to secure the finest effects from an adequately rendered composition. She was entitled to the enthusiastic reception she evoked from her audience.

Mrs. Lyn Coleman sang: Oh, Thou Billowy Harvest Field (Rachmaninoff), Amerilli (Caccini), Chanson Indoue (Rimsky-Korsakow), with flute obligato, Vale (Russell), My Heart at Thy Sweet Voice, from Samson and Delilah (Massenet). Mrs. Coleman is an unusually clever mezzo soprano soloist. She displayed not a little dramatic temperament and invests her interpretation with the warmth of her individuality. She sings as if she knew what she was singing about and emphasizes successfully the words as well as the music. She is an ideal mezzo soprano, the quality of the voice being resonant and warm in color, the range sufficiently wide, and the high tones full and luscious. She is an exceedingly able artist.

Miss Violet Boyle interpreted the following compositions: Se Saran Rose (Arditi), Still as The Night (Bohm), Songs My Mother Taught Me (Dvorak), The Swallows (Cowen), Aria from Herodiade (Massenet). It is not often that a dramatic soprano, like Miss Boyle, is sufficiently limpid to sing coloratura passages effectively, and yet this is what Miss Boyle accomplished on this occasion. She has a clear, ringing voice which will grow still further in volume as she continues her studies. Her range is excellent from the deep rich alto tones in the low positions to the clear, round high

## ZECH ORCHESTRA IN SEASON'S FIRST CONCERT

Program Including Beethoven Symphony Movement and Mastersingers Prelude Heartily Received by Large and Enthusiastic Audience.

California Hall was crowded to capacity on Wednesday evening, December 3rd, when the Zech Orchestra gave the first concert of the season 1919-20, under the able direction of William F. Zech. The enthusiasm that prevailed throughout the evening from the moment Mr. Zech stepped before the audience to receive a well justified ovation, until the final note of the prodigious Mastersingers Prelude, was an indisputable sign of the excellent impression made by Mr. Zech and his capable organization of sixty musicians. The program was a prodigious undertaking for a body of dilettanti, but their playing proved that here were dilettanti in name only. In experience and ensemble work they were professionals.

The program was as follows: Overture Fingal's Cave (Mendelssohn), Danse Macabre (Saint-Saens), violin obligato, Miss Ruth Sterner; Violin solos—Adoration (Borowski), Spanish Dance (Rehfeld), Rondino (Kreisler), Miss Edna Mae Stratton, accompanist, Miss Myrtle Franzen; Symphony No. 3 Eroica, first movement (Beethoven) Prelude, The Mastersingers (Wagner).

As we said before this was an exceedingly difficult enterprise for any orchestra, be it ever so experienced, but for a body of young musicians who do not make any pretense at professionalism it was a gigantic task. That it was overcome by the Zech Orchestra in a sufficiently praiseworthy manner to delight a huge musical audience is something that can not be praised too highly. Mr. Zech and his orchestra are entitled to much credit for the splendid constructive work that is being done in behalf of musical progress among our young people. Those who are thus enabled to play ensemble music in such craftsmanlike manner, and under such able auspices, will grow up to become musicians who may well be depended upon. Indeed in some respects such an orchestra comes pretty close to the requirements of an orchestral school which Mr. Hertz said in a recent interview is such a necessity in this community. Barring an occasional excursion on the part of the obce, the intonation was excellent and some of the more intricate passages were negotiated with astonishing ease and accuracy. In the Mastersingers Prelude, a climax of splendid proportions was attained. In the Eroica, passages of fine sentiment were brought out with excellent effect. Mr. Zech is surely entitled to no end of hearty encouragement and praise.

Miss Stratton played her group of violin numbers with fine skill and intelligence. Her tone is flexible and clean. Her technic proved fluent and easy. Her phrasing was couched in sentiment and fine color. She is a worthy pupil of her efficient teacher, William F. Zech. The entire event was one of the most enjoyable local events we have attended this season. A. M.

## MISS EDNA HORAN'S VIOLIN RECITAL

Unusually Gifted Young Artist Receives Enthusiastic Ovation From a Large Audience Which Occupied Sorosis Club Hall on a Rainy Night

Notwithstanding an unusually rainy night, Sorosis Club Hall was well filled with an enthusiastic audience that braved the inclement weather to attend the violin recital given by Miss Edna Horan, on Wednesday evening, December 3rd. And surely all present were well rewarded for their rains. Miss Horan had quite a difficult task set for herself when her teacher, Otto Rauhut, arranged the following program for her: Sonata A major (Haendel), Concerto G minor, (Bruch), L'ghetto B minor (Haendel), Andantino (Padre Martini-Kreisler), Serenade Espagnole (Chaminade-Kreisler), Sonata a Tre (Gaetano Pugnani), Airs Russes (Wieniawsky).

Notwithstanding the extraordinary difficulties to be overcome by interpreting such a program satisfactorily Miss Horan proved herself thoroughly capable from all artistic angles to present her talent in the most favorable light. Her tone was exceedingly mellow and quite gratifying as to volume. Technically she proved her skill by means of accuracy and speed. At times her technical execution revealed a maturity and assurance truly astounding in one so young in years and experience. But above all her mental grasp revealed in her phrasing accentuated the unusual extent of her talent and adaptability. The vigorous, healthy Bruch concerto was given an interpretation one would hardly think possible from anyone but a matured artist, and yet Miss Horan invested it with appealing and colorful intelligent execution. We can readily understand why her audience displayed such increasing enthusiasm that it finally assumed the proportions of an ovation. In addition to her fine tone, facile technic and intelligent coloring Miss Horan displayed a fine sense of rhythm and a painstaking observance of the various accents and shadings. She showed herself to be a young violinist of whom one has a right to expect a great deal in the future.

Miss Horan was ably assisted by Otto Rauhut, her teacher, and a violinist of superior faculties, Hugo Friedhofer, a cellist who always does some exceptionally artistic work and who ranks among the foremost exponents of his instrument in this city, and Benjamin S. Moore, than whom there is no finer judge of artistic accompaniment residing among us. Altogether this concert was an unusually enjoyable and delightful affair.

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notes. Her middle tones are also well taken care of. That she possesses sympathetic understanding of emotional expression was amply demonstrated in her delightfully phrased renditions of Bohm's Still as the Night, and Dvorak's Songs My Mother Taught Me. Both songs were sung in English and the translations were excellent.

Miss Belle Jacobs contributed the following: L'Abborita Rivale from Aida (Verdi), He The Best of All (Schumann), The Nut Tree (Schumann), Medea (Mercadante), Habanera from Carmen (Bizet). Miss Jacobs has improved wonderfully since the last time we heard her in public. She has gained in intellectual breadth and warmth of expression. Her rendition of the Schumann songs were worthy of a real artist and the English words were well chosen. Miss Jacobs, in addition to a rich, vibrant voice of splendid timbre, used with fine skill, has learned to accentuate and phrase her dramatic periods. In other words she sings with her brain as well as her heart. And this is something not all singers do now-a-days.

Miss Rosabelle Wakefield concluded the program with the following group: Chanson Provencale (Dell'Acqua), Summer (Chaminade), Caro Mio Ben (Gloriani), Ab fors e In from Traviata (Verdi). Miss Wakefield adds to a naturally beautiful and well rounded voice a charming manner of delivery. She adds sparkle to all her interpretations and immediately wins her audiences. Her clear, well modulated and well carrying voice is used with an ease and assurance that impresses one with the conviction that she had been singing for some time, and her judicious coloring of elaborate coloratura phrases is indeed most skillful. She also invests her songs with fine poetic sentiment. The entire event proved a credit to Mme. Marks and every one of her advanced artist pupils.



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VOL. XXXVII. No. 12

SAN FRANCISCO, SATURDAY, DECEMBER 20, 1919.

PRICE 10 CENTS

## MUSICAL ASSOCIATION OF SAN FRANCISCO IS BEQUEATHED \$25,000

**Mrs. Irwin in Her Last Will and Testament Sets A Worthy Precedent the Emulation of Which Will Result in the Creation of An Endowment Fund for the San Francisco Symphony Orchestra—Secretary-Manager A. W. Widenham Proposes to Urge Upon the Association to Set Aside This Inheritance as a Nucleus for Such An Endowment Fund**

By ALFRED METZGER

The gratifying news that Mrs. Irwin bequeathed \$25,000 to the San Francisco Symphony Orchestra, while important, because of the fact that this estimable lady is the first to regard the organization from a sufficiently generous point of view to thus honor it with a financial remembrance—creating for herself a noble memorial in the mind of San Francisco's musical cult—the act is of far greater importance than one of financial munificence. Mrs. Irwin, by thus merely proclaiming her own attitude toward the institution that has evidently given her much comfort and pleasure during her life time, has opened a way to perpetuate the orchestra. Up to this time the life of the organization was by no means as thoroughly established as its best friends would have liked to have it. The niggardly manner in which some of San Francisco's wealthiest music patrons at times treated the organization—niggardly in contrast to the actions of wealthy music patrons in other cities, like in nearby Los Angeles—did not cast a rosy reflection upon the future horizon of the San Francisco Symphony Orchestra.

Possibly in mere figures the amount is only a small portion of that necessary to perpetuate an endowment fund. But it is the spirit behind the bequest, the thought and idea that impelled the gift, that forms the greatness of this donation. It is certain that there must be wealthy music patrons residing in San Francisco who possibly never thought that the San Francisco Symphony Orchestra needed or even would accept such a gift. In their eagerness to do good to posterity they possibly never had a thought of the Symphony Orchestra. Why? Because no one had done it before and consequently no one gave it a thought. Nor could the Association remind its patrons to include it in their will. This would have been a most indelicate and embarrassing thing to do. But now that one of the foremost music patrons in San Francisco has set the example, we are of the opinion that her generosity will be emulated and from time to time fixed sums will be added to this endowment fund which ought to be accumulated to at least one million dollars as has been done in other cities, notably in Philadelphia where more than two million dollars have been contributed.

And we do not see why the creation of such an endowment fund should be left to those who are about to make their last will. Why can not the living subscribe to such an endowment fund, and enjoy their gift to the utmost? We note when the Philadelphia Orchestra made its drive for an endowment fund of two million dollars they willingly accepted Liberty Bonds. Why can not some of our wealthy music patrons contribute some of their Liberty Bonds toward the creation of an endowment fund for the Symphony Orchestra? There is only one way in which to perpetuate the excellence of this organization and that is to make it an inducement to a fine musician to remain a member. To do this the musician must receive a satisfactory and liberal salary throughout the year. Not until then can a master-conductor like Mr. Hertz obtain the finest results from the orchestra.

Furthermore it is impossible to depend upon the continuous services of a master-conductor and an able secretary-manager unless the remuneration is not only adequate and satisfactory, but permanent, and not dependent upon annual drives and uncertainties. One man in Los Angeles guarantees \$100,000 per year for the orchestra in that city. In San Francisco about four hundred people guarantee less than \$70,000. How do you like this? And how do the four hundred people like this? Is this all San Francisco can do? We do not believe so. We know of no orchestra that has a manager of such splendid capabilities as Secretary-Manager A. W. Widenham. We think he has accomplished financial miracles in the past few years—particularly during the war period. Is it fair and just to burden Mr. Widenham with this annual hunt for dollars, virtually asking him to scrape together enough money to squeeze the orchestra through another season by the skin of its teeth, so to speak? We think this is very unfair. And mind you, Mr. Widenham never once has uttered a word of complaint. He patiently wears his financial crown of thorns and plods along the even tenor of his way without showing any sign of worry, always with a smile on his countenance and always telling you how fine everything is getting along. But the writer knows. How does he know? From the history of other symphony orchestras. And before we go any further we wish to tell the Musical Association of San Francisco that it has one of the ablest managers in this country, and we are sure, if they don't treat him better he is bound to get away from them. It is the inexorable law of efficiency that its possessor is bound to better himself against all obstacles.

That a gentleman of such rare managerial timbre has remained satisfied with his position as symphony manager can only be ascribed to the fact that he is too proud to seek a "job." He belongs to those truly great minds who either have the "job" seek them, or be without it. But some wide-awake artist or manager will discover Mr. Widenham some day, and then the Musical Association of San Francisco must either be prepared to lose Mr. Widenham, or they must be willing to share him with someone else. He has been successful in bringing the income of the Musical Association, including guarantee funds, from about \$50,000 to almost \$130,000. Almost three hundred per cent growth in four years. If this isn't managerial ability, we don't know what is. And by mentioning this we do not wish to minimize the wonderful artistry of Alfred Hertz, without whom the financial increase would have been impossible. But what we wish to state is that Mr. Widenham has taken advantage of Mr. Hertz's musicianship, and while the one has given the artistic results the other has made these results financially negotiable as it were. And in

this Mr. Widenham has had the able assistance of Barnett Franklin, the publicity agent, whose splendid and dignified publicity campaigns have contributed not a little toward the public's education in recognizing the artistic worth of Alfred Hertz and the orchestra. Like the proverbial rain-drop that eventually bored a hole into the rock, the constant dignified publicity work, reinforced by artistic results and the fulfillment of all promises, has made symphony concerts popular in San Francisco. And the recognition of Mr. Hertz's genius and Mr. Franklin's ability are not two of the least qualities that make Mr. Widenham such an ideal manager. In addition to his other virtues Mr. Widenham is a gentleman from top to toe who has earned for himself the respect and friendship of every symphony-goer in this city. The writer and this paper consider the Musical Association very fortunate indeed to have such an able man in its responsible executive position. We are sure the Board of Directors, including President McKee, know all this. We only wish to have the public know it, too.



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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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## Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street  
Telephone Kearny 5451

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## NINETEENTH YEAR

### HEARTIEST COMPLIMENTS OF THE SEASON

At this season of the year the Pacific Coast Musical Review wishes to extend to all its readers as well as to the entire musical profession and trade, a Merry Christmas and a prosperous New Year. A year ago at this time a most dangerous epidemic was ravaging the country and somewhat dampened the happiness which this holiday season invariably generates. Two years ago this time the gods of war turned loose in the world and could not be induced to consider the spirit of the year. No doubt even to-day much trouble is abroad and some of us are compelled to undergo severe trials, but, after all, we must consider that life, if it is worth living for, is a continuous struggle. Those worthy will survive. Those who are afraid will succumb. But there is no finer reward anywhere than to make others happy. Let us therefore employ this season by contributing as much as possible to the happiness of others. By doing this we will eventually assure our own happiness and contentment.

### LEANDRO CAMPANARI TO GO EAST

Leandro Campanari, the distinguished pedagogue and musician, will allow himself the luxury of a real vacation since his return to San Francisco, where he has been one of the most active vocal instructors during the last few years. Mr. Campanari is very appreciative of the recognition accorded him by prominent San Francisco music patrons, among them some of the leaders of the most exclusive social set, and his studio in the Scottish Rite Temple is perhaps the most artistically furnished in this city. Three of Mr. Campanari's advanced pupils will go with him to New York. Miss Muriel Boxton, a most capable soprano and a charming young lady, who has unquestionably a brilliant career ahead of her, will leave the latter part of this month. Mr. Campanari, together with two young men, a tenor and baritone, will leave soon after the first of the year. Mr. Campanari will renew old friendships among the most distinguished artists in New York and Boston and will enjoy the musical season to his heart's content. He will return in April when he will resume his teaching in this city. Mr. Campanari does not expect to teach while away, although taking with him some of his pupils. He wishes the latter to hear and observe as much music as possible, this being an education in itself.

### TINA LERNER IN HOLLISTER

Tina Lerner, Mande Kottkamp and Vladimir Shavitch, gave the second concert of the Hollister Sunday Afternoon concert Series, November 30th. It proved to be one of the most successful programs given. This makes the fourth time that Miss Lerner has played in Hollister and each time she plays to a larger and more appreciative audience. Mrs. Kottkamp, soprano, the assisting artist, won immediate recognition, and was insistently encored. Mrs. Kottkamp has a voice of lovely quality and sings with simplicity and charm. The program was as follows: Andante and Variations (Schumann), Suite Op. 15 (Arensky), Romance, Valse, Polonaise, Miss Lerner and Mr. Shavitch; Songs:—Spring Morning (Arranged by H. Lane Wilson), O Thou Biloway Harvest Field (Rachmaninoff), Just Before the Lights are Lit (Branscombe), Mrs. Kottkamp; Impromptu Fantasia (Chopin), The Lark (Glinka-Balakireff), La Leggerezza (by request) (Liszt), Faust Waltz (Gounod-Liszt), Miss Lerner; Songs:—Song of India (Rimsky-Korsakow), March Wind (Salter), The Birth of Morn (Leoni), Mrs. Kottkamp; Concerto, A minor (Grieg), Miss Lerner and Mr. Shavitch.

## THREE OPERA COMPANIES TO VISIT LOS ANGELES SOON

Operatic Feast to be Introduced by San Carlo Company in February—Madame Cornelia Rider-Possart Gives Splendid Piano Recital—Fourth Popular Concert by the Philharmonic Orchestra Adds Fame to Rothwell's Fine Record—Mabel Riegelman and Lawrence Strauss to be Socially Entertained During Their Stay for Messiah Performance

By BRUNO DAVID USSHER

Los Angeles, December 15, 1919.—The piano recital of Madame Cornelia Rider-Possart last Thursday was one of the important musical events of the season. This artist may not only be considered one of the best players in the West, but she presented a program which included numbers by Beethoven, Haydn, Brahms, Scarlatti, Schumann, Chopin and Debussy. It proved the versatility of style and musical feeling Mrs. Rider-Possart possesses; her tone is rich and warm, and well developed also in the finer dynamic effects. Her playing of the classics, particularly Beethoven and Haydn, also Schumann, as well as Mozart, was very sympathetic, based on a technique of rare quality.

It is regrettable that the bad weather interfered somewhat with the attendance of this highly artistic and musically scholarly concert. Perhaps Madame Rider-Possart will give us another opportunity to listen to her fine art. Music students and real lovers of music would welcome such an event, no doubt, for this artist most decidedly has a "musical message." The fact that it is an interpretative one does not minimize its share. Local artists have reason to be grateful to Madame Rider-Possart in her attempt to keep the musical home fires burning. Moreover we wish to compliment her for undertaking a "single artist" program for such a program alone allows the performer to play works which demand a well-chosen, carefully arranged and balanced selection; and Madame Rider-Possart understands the "high art" of building up good programs.

The program of the Fourth Popular Concert by the Philharmonic Orchestra consisted largely of numbers played previously in the Friday and Saturday concerts, the Rakoczy March in the Berlioz Version from "The Damnation of Faust," the Largo from Dvorak's "New World Symphony," and Tchaikovsky's Caricaccio Italian, all of them seemingly enjoyed by a goodly and appreciative gathering. As this was the first warm and clear day after a spell of rain and unusual frost one was surprised to witness such a numerical test of our local music lovers. Or has the gasoline gone up in price?

For the first time we listened to four numbers of MacDowell's "Woodland Sketches": "In Autumn," "At an Old Trysting Place," "To a Water Lily," and "To a Wild Rose," scored by Ross Jungnickel for grand orchestra. And by the way it was a manuscript performance. To be sure, Mr. Jungnickel has achieved his aim, he has scored these sketches but to our mind he did not score with them. They sound in the new setting, only they sound too much. With every number the effects impressed us as more and more elephantine, if compared with the original piano pieces. We do not question why Mr. Jungnickel orchestrated these sketches, transformed them into sumptuous mural decorations of enormous dimension and similar colour effects. Neither do we question his ability to handle the orchestra palette, but we are doubtful about his good, artistic taste, and perhaps also about his sense of reverence. After all this experiment proved to us once more how much MacDowell was able to express in his exquisite piano style, using simple means for lasting effects. He knew why he called "To a Wild Rose" as he did and included it in his Suite "Woodland Sketches," neither did he name it "Love Scene in a Florist's Shop." In justice to the orchestra, who played with much warmth of tone, we must add that the people liked the orchestral setting of the sketches, or perhaps the performance. Anyhow, the problem involved seems largely a question of aesthetic sense and this is a "Minority Report."

Patricia Henshaw, soprano, was the soloist. It was her first debut with orchestra in this city to our knowledge, and she captivated her audience quickly for she possesses a light soprano of much charm. She sang Mozart's Cavatina "Voi che sapete" from "Figaro," "Solveig's Song," by Grieg, and as encore a French song with harp accompaniment, the latter well taken care of by Mr. Kastner.

Los Angeles will not only have the choice between three orchestras but we shall be able to compare also three opera companies within the first few months of the new year. The San Carlos Opera Company is due here for a fortnight's season, starting on the 23d of February.

Next comes the All-American Opera Company presenting Cadman's "Shanewis" and Breil's "Legend," as announced in this column before. The exact date of their arrival will be determined within this month. The later company, in a way, is serving as a substitute for the Sistine Choir, which failed to tour the country and for which occasion leases and contracts had been entered into with local impresarios and owners of large auditoriums. To fulfill these contracts the All-American Opera Company was formed and sent on the road, accepting additional bookings.

The third operatic event will probably occur towards the end of the season when Antonio Scotti's Grand Opera Company, composed mainly of Metropolitan singers, reaches the coast on their transcontinental tour. The repertoire includes "Oracolo," "Cavalleria Rusticana," "Il Trovatore," "La Boheme," "Madame Butterfly" and "Tosca." With Florence Easton, Frances Peralta, Marie Sundelius, Orville Harrold, Maria Charnice, Morgan Kingston, Charles Gallagher, Louis d'Angelo,

Jean Gordon, Marie Kent and Antonio Scotti himself in the cast, a gala week of opera may be expected. This is the first time that the famous baritone will bring his company to the Coast. He will sing some of his most famous roles, for instance that of the Baron Scarpia in "Tosca." An orchestra of 33 pieces, and a chorus of thirty-six complement the operatic unit. Very likely Scotti and his company will land here in May if the general arrangements made between him and L. E. Behymer can be carried out.

Thomas Taylor Drill, one of our leading choral directors, has been made director of the music section of the Catholic Woman's Club. Mr. Drill will also give a concert with his chorus of the Methodist Trinity Church.

Both Mabel Riegelman, soprano, and Lawrence Strauss, tenor, who will sing in "The Messiah," under the direction of John Smallman next Sunday, will be guests at several social-musical functions given in their honour by noted local musicians and clubs. The two San Francisco singers will be guests of Madame Anna Ruzena Sprotte, also of Miss Gertrude Ross, further the Dominant Club and others. Mrs. Strauss accompanies her husband on his Southland trip. Mr. Strauss is also booked for an afternoon recital at the Friday Morning Club here.

The Chamber Music Society of Los Angeles, Sylvain Noack, Director, will give two ensemble concerts in February. A regular series of musicales is being mapped out for the next season. Manager Behymer is piloting the new organization. He is thinking of musical cruises outside the "three mile zone" of local appearances so that the entire West will become acquainted with this unique combination of instruments as outlined last week. Definite mention of the personnel can be expected in a week or two, but it is safe to say that most of the solo players of the Philharmonic Orchestra will be included.

Hugo Kirchhofer, Director Hollywood Community Chorus and Head of The Hollywood Branch of the Receptor Institute of Music, will give public instruction in the singing of Christmas Carols at the Hollywood Women's Club. This class is being held in conjunction with the Musical History Class of the Music Section of the Club mentioned. The idea is to make Christmas a more musical event and to spread the knowledge of our best Christmas songs. A special Christmas program of the Hollywood Community Chorus has been compiled by Director Kirchhofer. Mrs. Alexander Pantages, violinist, and Mrs. Harmon D. Ryus, pianist, will be soloists.

Mr. and Mrs. Clifford Lott, will give a Christmas program, "Songs of the Nativity" under the auspices of the Music Section of the Hollywood Woman's Club.

Ilya Bronson, solo-cellist of the Philharmonic Orchestra, will play the Lalo Concerto for violoncello and orchestra in D minor on Friday and Saturday. It is his first appearance with orchestra in the city. He has been heard several times in smaller numbers before clubs. A fortnight later first Concertmaster Sylvain Noack will present the Mendelssohn Concerto for Violin and Orchestra in A minor. This beautiful work has not been rendered here for a long time, so that his choice must be welcomed.

Margaret McKee, nightingale among the whistlers, has become the fiancée of Samuel Glasgow, ensign in the U. S. Naval Reserve. Her brother, William McKee, violinist, at present filling an engagement in the Bay City, is to marry Miss Helen Mountain, also a fiddler, on Christmas day.

Miss Alice Beale Gray, organist, recently arrived from Chicago, appeared in a private recital at the home of Mrs. Bessie Bartlett-Frankel.

Grace Lawyer, harpist, pupil of Mrs. J. M. Jones, played at the St. Caecilia Club of Pasadena with good success.

Gertrude Ross, whose Round-up Cowboy Song is proving to be another creative hit, is working at a composition for large, mixed chorals and full orchestra. The new opus is called "Ode to Work" and will last about thirty minutes.

Mrs. Mary Alsop Parrot, a composition pupil of Vernon Spencer, has had accepted a set of seven piano compositions by the John Church Company. They will be published shortly under the title "Summer Days at Deer Creek." Blanche Reynolds, piano pupil of Mr. Spencer, has been booked for the Riverside Woman's Club.

Victor Herbert has orchestrated Cadman's song "At Dawning," and the Victor Company has "canned" it.

Patrick O'Neill, gifted Irish tenor, has been appointed director of the California School of Arts. Albert J. Adams, pianist and composer, has joined the faculty of the same school. Mr. Adams will teach piano, organ, and various branches of musical theory.



# NUMEROUS EVENTS IN SAN DIEGO

Amphion Club Opens Local Concert Course With Two Distinguished Newcomers—College Woman's Club Gives Musicales

By EDWARD SCHLOSSBERG

The local concert course of the Amphion Club opened its season at the Unitarian Church in a joint recital given by two new comers to San Diego, Miss Dolce Grossmayer, formerly of Denver, and Mrs. Dorothy Hesse Stott, of Los Angeles. Both expect to be permanently located here. The numerous and enthusiastic audience was delighted with the work of both performers and gave them a hearty welcome. Miss Grossmayer opened with two classic numbers, "Pastorale" by Scarlatti, "Rondo in G" by Beethoven, and three Chopin numbers, "Preludes 20 and 23," and the "Scherzo Op. 39." The two miniature classics were interpreted on big lines, the Rondo in G usually given in a weak, puerile style under the fingers of Miss Grossmayer had character, outline, virility. Her clean technique is a delight, but most of all she plays in time. How refreshing it is to hear a pianist who has a good sense of rhythm. Her other group consisted entirely of her own compositions. Mrs. Stott, although working under difficulties of unsympathetic accompanying and poor acoustic qualities of the church, won her way into the heart of San Diego music lovers. Mrs. Stott took some lessons under Leopold Auer, but did most of her work under Mrs. Thilo Becker of Los Angeles. She impressed her audience favorably with her seriousness and lovely, sensitive nature. Being the possessor of a beautiful, velvety tone, her work was most enjoyable in the slow movement of Handel's Sonata in A. The frequently played Gluck's Melody and that fascinating Song of India, by Rimsky-Karsakow. Here in these softer or more subtle shades her own individual style was revealed, and such playing with the mute is rarely heard. Mrs. Stott closed the program with an interesting group consisting of compositions by Tschaiakowsky, Dvorak-Kreisler, the already mentioned Karsakow number, and a most brilliant climax in the Polonaise by Wieniawski. The genuine reception Mrs. Stott received attested to the appreciation of the audience.

The College Woman's Club had its first musicale arranged under the direction of Dorothy Snively, chairman of the music committee. The soloists for the afternoon were Miss Levina Lein, violinist, and Mrs. F. A. Groves, vocalist. Miss Lein is a student of the San Diego conservatory, studying under Chesley Mills, and now with Gregor Cherniavsky, who is head of the conservatory violin department. Her group consisted of Hubay's "Hjere Katie," a Romance by Wieniawski, and "Dance of the Goblins," by Bazzini. Her playing shows thoroughness, efficiency and temperamental display, which is a credit to her and her instructors. She has that gift of playing before audiences with poise and assurance. Mr. Mills has the knack of putting students before the public in actual concert work. Mrs. Groves, the vocalist, was accompanied by Miss Snively.

Tyndall Gray, noted playwright, art connoisseur, and music critic, has returned to San Diego after an absence of a year and a half, during which time he completely encircled the globe in his capacity as captain in the U. S. Navy. Musicians here are especially happy at his return, as he plays a most prominent part in San Diego's musical and artistic life.

Gilbert and Sullivan's light opera, "The Pirates of Penzance," was given on November 24, 25 and 26, at the Spreckels Theatre by the San Diego Operatic Society, under the direction of C. W. Pike. Mrs. Loleta Rowan, popular San Diego vocalist, and George P. Willey, tenor, took the leading roles.

The first concert of the San Diego Philharmonic Course was given at the Isis Theatre November 22nd, by Gregor Cherniavsky, Russian violinist and Madam Romanova, a Russian pianist and composer. These concerts are given under the management of Mrs. Bertha Slocum, who is connected with the Associated Music Bureaus of New York.

The American Syncopated Orchestra, under the direction of Will Marion Cook, appeared at an afternoon and evening performance on November 17, at the Spreckels Theatre.

The writer feels especially happy in being able to make the exclusive announcement of the appearance of Mr. and Mrs. Thilo Becker in sonata recital and concert programs on the Pacific Coast this winter. A tour is now being arranged by L. E. Behymer. This will be of great interest to those who are looking for the highest in music, for not only are the foremost pedagogues of America do these two sterling artists take their place, but in the concert field as well. More definite announcements will be made in future issues.

In my recent review of the Murphy-Alcock concert, which appeared in the annual edition, an error occurred. A tension of the "false vocal cords," the term "false" was omitted. In other words, a tension at the base of the tongue, which is known to have a deleterious effect upon round and beautiful tones. This defect is particularly marked in Mr. Murphy. Almost every time he rose to a strong climax the beautiful natural quality of the voice disappeared, and it is too bad, for he is possessed of a remarkably fine organ, which might easily bring him to great heights artistically if he would learn to use it freely.

# S. F. MUSICAL CLUB IN "THE STRIKE"

Comic Opera by Local Writers Proves Most Successful as Given by Gifted Vocalists Under the Direction of Paul Steindorff

By GEORGE EDWARDS

Whoever was meant to be the hero of "The Strike," it was really Alice McComb, as Melpomene, who turned out to be the heroine. And the burst of melody in which she arrived at the vision of her aim in life is destined to live far beyond the moment of the comedy's performance by the San Francisco Musical Club at Scottish Rite Auditorium Thursday evening, December 4th.

Melpomene is the Tragic Muse. For years her function at Olympus had been to cry "Woe! Woe!" all over the place. But along with the other muses she grew tired of "musing," and after the visit of an American aviator, who brought her first hand information that "All the stars have gone to Mars" she went to Mars herself. And there in a moment of insight, she burst into the aforementioned melody "I want to be a movie va-a-a-amp!"

American music (when there shall be any) will undoubtedly arise out of the atmosphere and color of American popular song. It will not be made according to this theory, either; but it will arise like this song of Melpomene's, out of the inspiration of the moment, when a composer with sufficient technic can seize upon the materials provided by popular usage, and mould them into a well rounded and varied composition.

Such art need have no doubt of being popular. A people recognizes its primitive art—children even under elaborate development. The great Russian, German, Italian, and French composers have gone to the popular songs for their strength and energy. None of these nations has so original and sensuous a popular song as we have, hence no nation has such possibilities for a school of composition. "I Want to be a Movie Vamp" had been provided with one encore stanza, but the people demanded still another. So Apollo and the Futurist were left standing with their mouths fixed for the next lines, while Melpomene and the chorus returned to satisfy the tumultuous audience.

The "comic opera" was written by Marion Cumming, librettist and Josephine Crew Aylwin, composer. The story is really much more sociological than my description of Melpomene would suggest. The theme is the death of the old art and the invasion of "futurism." To escape from the old, the muses leave Olympus and go to Mars, where they find that art is mixed up with politics, and the same forces that produce Bolshevism in art are at work on the problems of material production. Their own "strike" against the old order enables them to understand how all the world is ready to strike for what it wants also. But they do not approve of strikes in general, only of their own. And so a compromise is reached by making Venus queen and resolving the strike by Love. With a moral drawn from such romantic economies the play closes.

The story is well told, with no more obvious machinery for the introduction of jokes than is expected of "comic operas." The jokes were worth bringing in. The music is strong and melodious, frank and without artificiality. The orchestration is simple and adequate.

Paul Steindorff directed with vigor and address, keeping the show moving and never lacking in support.

Jack Hillman as Vulcan, was heroic and successful. Indeed he was almost Wagnerian. He was obliged to

repeat his "Strike Song" for he was the "walking delegate" of the Muses Union. He objected to the title at first until he was assured that walking delegates never have to walk. Grace Gale was a charming Venus. She had undoubtedly read of Mrs. Humphrey Ward's character, who telegraphed to Paris for a costume for Venus and received the cable reply: "Il n'y a n'est pas!" For in the second act she dressed as if she had been in swimming and someone had stolen her clothes, wherefore she was obliged to go about in a barrel. Thomas Pearson as the Propellor, Carolyn Hill as Erato, Len Barnes as the Futurist, and N. Chorpennig McGee, as Apollo, were all obliged to repeat their leading songs.

The choruses, especially the women's voices, were splendid in ensemble and tone quality. Costumes and scenery were beautiful, and delightfully "real" in material.

"The Strike" should be repeated several times by the San Francisco Musical Club. There can be no question of its being a local money-maker, whereby the Club could finance a yet more ambitious program even than it has outlined.

# SCHUMANN-HEINK IN JANUARY

Concerning the great Schumann-Heink, foremost of the world's singers, who will give two "Popular" recitals at the Exposition Auditorium in this city on the Sunday afternoons of January 4th and 11th, and in Oakland on Tuesday night, January 6th, a recent reviewer in a New York daily, penned the following exquisite tribute:

"It is, after all, something of a matter of indifference what Schumann-Heink sings; she could doubtless sing the scale in a manner that would move her audience to smiles or tears as she willed. And here is the secret of her lasting charm. Vocal skill, musicianship, intellectuality, all that goes to make up the supreme artist and singer, are swallowed up in her intense humanity. The experiences of the years, the joys and sorrows, the triumphs, and, we doubt not, disappointments, have given her a taste of so much in life that she is enabled to voice them in her art in such a manner as to find a response somewhere in the heart of every man, woman or child who hears her. To those who have heard her in past years, there seems to be a new note of sympathy; not that she has not always had this quality more than the majority of singers. But she was then a great singer from another country; now she is one of us, an American through a baptism of trial and sorrow that we, who were born here, have not all been compelled to experience. When one thinks of this, he finds a reason for the added emotion that shows itself in the work of Schumann-Heink."

Madame Schumann-Heink's coming western tour will be under the management of Selby C. Oppenheimer, and Frank La Forge, the famous pianist composer-accompanist, will be the assisting artist at all events. Oppenheimer has already placed the tickets on sale for the San Francisco and Oakland Schumann-Heink concerts, and these can be secured at Sherman, Clay & Co.'s.

# UDA WALDROP

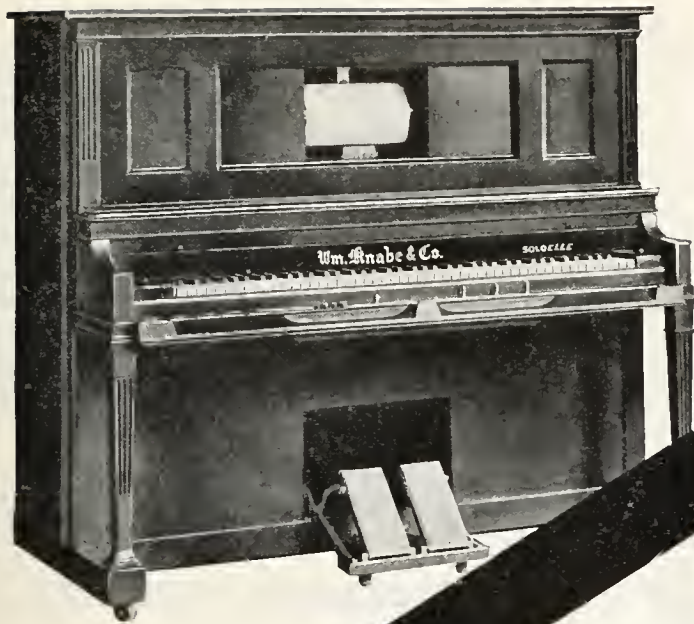
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BACH CHOIR TO SING IN NEW YORK

Bethlehem, Pa., December 12.—The Bach Choir of Bethlehem, whose annual Bach festivals at Lehigh University have won it renown as "the best choir in the United States," has accepted an invitation of the Oratorio Society of New York to sing in New York on Saturday, April 10, 1920, during the Oratorio Society's festival of music. Charles M. Schwab, main guarantor of the Bach festivals and President of the Oratorio Society, will bear the full expense of the trip of the 300 Bethlehem singers to New York, as he did in 1916 and 1917.

The invitation from Dr. Walter Damrosch, conductor of the Oratorio Society and the New York Symphony Orchestra, was addressed to Dr. H. S. Drinker, President of the Bach Choir, and Dr. J. Fred Wolle, conductor, and was conveyed through them to the members of the Choir. The decision to accept was unanimous. The singers also extended a vote of thanks to Mr. Schwab for his generosity.

In the program of which the Bach Choir's choruses and chorales will be the

Tetrazzini, will sing "Caro Nome," from Rigoletto, and "Love's Echo," by Newton. Marian Patricia Cavanaugh is the youngest of the fourteen talented children of Mr. and Mrs. P. F. Cavanaugh of Alameda. Her remarkable musical ability was shown in public at the age of 3, when she won a prize in a competition with adults, in which the performers played by ear. She gave recitals in Festival Hall at the Panama-Pacific International Exposition in 1915. The diminutive pianist is endowed with absolute pitch and a phenomenal memory. She is a pupil of Joseph George Jacobson of this city.

Lini Pagliughi, who is 12 years of age, has a remarkable colorature voice. Tetrazzini is interested in her, and will probably attend the Sunday night concert on her account.

NEW CHRISTMAS SONG

There has just come from the press of The Boston Music Company a new Christmas song by Clarence R. Kaul, of this city, entitled "Unto You is Born a Savior." In this composition Mr. Kaul

MAITLAND THEATRE

Without apology for the extravagance of its promise, the Maitland Playhouse announces for the week beginning Tuesday matinee and evening, December 23rd, "the greatest program of one-act plays ever put together anywhere." The bill is to be made up of four one-act plays, and the fact that their authorship is to be found in such celebrities as John Galsworthy, Bernard Shaw, Henry Arthur Jones and John Kendrick Bangs, emboldens the Maitland management to wax extravagant in heralding the week's attractions.

Galsworthy will be represented by a wonderful bit of fantasy, "The Sun," which, in its presentation at the Maitland, will have its first performance on any American stage. "How He Lied to Her Husband," will be the brilliant Bernard Shaw's contribution. This delicious comedy is regarded by most critics as the witty Irish author's most scintillating miniature work.



MAUDE E. KOTTKAMP

The Artistic Soprano Who Recently Scored a Brilliant Success in Hollister on a Program With Tina Lerner



LINA PAGLIUGHI

The Youthful Colorature Soprano and Her Teacher, Mme. Sylvia P. Maracci—Lina Will Appear at the Civic Auditorium Tomorrow (Evening) With Patricia-Marian Cavanaugh, the Gifted Child Pianist, Pupil of Joseph George Jacobson

main feature, are included Brahms' double concerto for violin and violoncello by Heifetz and Casals and a Beethoven symphony by the New York Symphony Orchestra.

GIFTED CHILDREN AT AUDITORIUM

Edwin H. Lemare will give a Christmas program at his organ recital Sunday evening at 8:30 o'clock in the Exposition Auditorium, his selections being: Pastoral Symphony, from the Christmas Oratorio (Bach), Christmas Song (Lemare), "For Unto Us a Child is Born," from The Messiah (Handel), Hymn of Praise (Symphony Cantata) (Mendelssohn).

Two unusually gifted young girls are on the recital program, Lina Pagliughi, colorature soprano, and Marian Patricia Cavanaugh, pianist. Little Miss Cavanaugh, who is only 8 years old, is to play Haydn's "Gypsy Rondo" and Paderewski's "Menuet."

Lina Pagliughi, who is 12 years of age, and who is known as the young

has been unusually skillful in catching the spirit of the Yuletide thought, and in the words and music, which are both by him, Mr. Kaul expresses clearly and unequivocally the Christmas story. The composer did not try to become ultra-modern nor unnecessarily complicated in his treatment of this song. He had to deal with a simple subject and he handled it reverently and simply. It is charged with fine melodic color, is backed by a firm accompaniment on piano or organ and, above all, it is easily singable, lying excellently for the voice. It is a song which is not only a pleasure to listen to, but an equal pleasure to sing.

JULIA JACK

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## THE CHIMES OF NORMANDY AT PLAYERS' CLUB

Music Well Sung and Story Well Enacted by an Array of Unusually Clever Talent—Opening Performance Presented Without a Hitch

By ALFRED METZGER

The Players' Club Theatre was crowded on Friday evening, December 12th, on the opening night of *The Chimes of Normandy*, which is now being presented by as clever and gifted a company of young artists as can be collected in any community. There were quite a number of distinguished people in the first night audience, among them being W. H. Leahy, whose association with the Tivoli Opera House will ever remain an important epoch in the musical history of this city, and Mrs. Leahy, who shared in those triumphs. Morris Meyerfeld, President of the Orpheum Circuit, Edgar Strakosch, formerly one of the leading operatic and musical managers in the United States, whose brother has made an illustrious name for himself, and other well known people in the musical colony of this city.

Everyone expected to witness a delightful performance of Planquette's tuneful and dramatic operetta. The past triumphs of the club justified these expectations, and they were not disappointed. Vocally and histrionically the charming work was given a most enjoyable presentation and what is more the opening night performance, which we attended, was distinguished by a thoroughness of preparation and a lack of hitches that would have done honor to the best schooled professional company anywhere.

Miriam M. Elkus essayed the leading role of Germaine. Her warm flexible mezzo soprano voice was

production. Easton Kent as Jean Grenicheaux, sang delightfully; his even, pleasing tenor voice being well suited to this part, and the enthusiastic applause that rewarded him at the end of every solo was ample evidence for the fine impression he made upon his audience. Reginald Travers gave a convincing impersonation of the famous role of Gaspard bringing to it an intensity of dramatic action and a realism of character impersonation that added even more to his already well established reputation. The well known ghost scene in the castle being particularly impressively enacted. Harold Wuele as the Baili and Frederick C. Mitchell as the Notary added to the humor of the action by reason of their clever impersonations. Helen Marie Wilf, Henryette Peres, Alyce Bolei, and Marie Rockwell, as the village maidens, looked most charming and attractive in their picturesque costumes and added life and vivacity to the scenes wherein they participated. Whatever lines were entrusted to them were delivered with assurance and naturalness.

The ensemble and chorus numbers were excellently rendered and the various climaxes effectively built up. The orchestra under the direction of Austin Mosher, acquitted itself creditably. Costumes and scenery were tasteful and artistic. Other participants who contributed to the success of the event were: Anna Magidson, Alice Barkley, Jean Gwynne, Blanche Margolis, Carolyn Bernini, Rose Kowalkowski, Matilda Gekkeler, Elsie Jensen, P. J. Thompson, G. Fletcher Clark, Thomas P. O'Toole, Rudolph Hess, Frank B. Schumann, J. Weston, A. Horwitz, H. Ginn, Sylvester Pearson, and C. L. Margolis. The performances were prepared under the direction of Reginald Travers, assisted by Lawrence Lewis. On alternating evenings Ellen Page Pressley portrayed the role of Germaine instead of Mrs. Elkus. She also scored a brilliant and well merited success both by reason of her fine voice and her excellent dramatic ability as well as her fine personality.

During the rest of the engagement performances will be given as follows: This evening (Saturday) December 20, Friday evening, December 26th, Saturday evening December 27th, Saturday Matinee, December 27th, Wednesday evening, December 31st, Thursday evening, January 1st, Friday evening, January 2d, and Saturday evening, January 3rd. If you wish to enjoy a delightful evening go and hear the Chimes of Normandy.

## DUNCAN DANCERS AND COPELAND IN SAN DIEGO

Highly Artistic Performances Enthuse People of the Southern Harbor City—Want Copeland to Return in Concert

By EDWARD SCHLOSSBERG

Musical attractions come and go, on the morrow they are forgotten as a thing of the past, but last night in the San Diego appearance of the unique combination of the Isadora Duncan Dancers and that splendid interpreter of modern piano music, George Copeland, we all received such an impression of the sort that surely never can be forgotten, a veritable feast in color! What vibrations!

Six young women, Anna, Theresa, Irma, Lisa, Margot and Erica, completely charmed the Amphion Club audience with their exquisite art. They are Greeks from the pastoral mural of Pompeii. Flowing down from the picture into the sculptured drama of the dance, they belong on Grecian urns, but fortunately for us they have been won from their classic habitat by the magic of Isadora Duncan's inspiration. From the interpretation of the deep sorrow in Chopin's Funeral March to cavorting in gleeful abandon to the rhythmic persuasion of waltzes and mazurkas, they were a constant source of keen enjoyment.

We all have been looking forward to George Copeland's appearance with the utmost expectancy, and our hopes were more than fulfilled, for he is a pianist who understands the piano and its possibilities. He knows it is essentially an instrument of color and obtains infinite shades by his subtle mixing; whether in the softer shades of the Gnossienne by Satie, or in the brilliant, almost glaring Grovez and Chahrier compositions, he works out in a scientific manner to the most minute details, still never losing sight of the predominant color of the composition he is interpreting. United to a prodigious modern technic he has a certain elemental force and vitality that at times is thrilling. With an instinctive sense of rhythm he never allows his luscious touch to paint mere blotches, for his coloring is always balanced, so that even the most conventional ear cannot help but derive pleasure from his work. May he come back in the near future with an all modern program. It is to be regretted that Copeland did not include Bach and MacDowell or the Strauss Waltzes, for it is essentially in the ultra modern that he thrills us. A master interpreter of color and effect!

## THE LITTLE TEACHER AT THE ALCAZAR

"The Little Teacher," to have first Alcazar presentation next Sunday afternoon is in glad accord with the true spirit of Christmas week. It is a comedy of youth, romance, wholesome humor and patriotic inspiration. It teaches some of the almost forgotten niceties of life and love, appealing to the best of human instincts, awakening only the tenderest emotions and is abundant in human episodes polished off with virile dramatic punch. A delight to young and old this New England idyl has been aptly summed up as "a play for the whole family to see." The beautiful theme of maternal love is woven through this merry and diverting comedy drama by Harry James Smith, author of "A Tailor Made Man." Belle Bennett personates the little teacher, and Walter P. Richardson her lumber-jack

adorer from the Canadian woods. All the Alcazar favorites are in a large cast reinforced for the school room scene by a bevy of California's cleverest juvenile players, including Helen Resnick, Connie Fredericks, Thelma Pedersen, Beatrice Levy and Webster Cook. What indeed would a Christmas play be without children? Specially engaged for the episode depicting the womanly activities of Red Cross work are the admirable character actresses Emelie Melville, Barbara Lee, Edith Searle and Estelle Warfield.

For Happy New Year week the spirit of entertainment takes a broader farcical turn with uproariously funny farce. "A Full House," by Fred Jackson, whose "The Naughty Wife" recently convulsed crowds at this theatre. Two performances New Year's Eve, at 7:30 and 9:45, will be given according to an Alcazar custom that has long been identified with San Francisco's distinctive carnival spirit.

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heard to splendid advantage. She sang the various arias allotted to her with ease and with musical expression and appeared to be thoroughly at home in the part. She deputed herself with dignity and spoke her lines in a manner to extract therefrom their appropriate meaning. Furthermore, Mrs. Elkus looked the part, and indeed made such an excellent impression upon her enthusiastic audience that she was frequently the recipient of genuine ovations to the extent of stopping the performance, as they say in vaudeville.

Eunice Mae Gilman, as Serpolette, shared the honors of the evening with Mrs. Elkus. She is the born prima donna soubrette. Her natural vivacity, her irresistible grace and her magnetic charm combine to make her "built for the stage," and her ringing, clear and true voice can not help but bring her rapidly into public favor. Gifted and natural operatic soubrettes with fine voices are so rare that we should think that Miss Gilman, who in addition to her artistic accomplishments, is also a graceful dancer, will not remain long in San Francisco, if an Eastern manager is told about her presence among us.

Benjamin A. Purinton, as the Marquis, did not only exhibit a baritone voice of fine timbre which he used with artistic discretion, but proved himself an actor of no mean ability. He essayed his role in a manner that can not easily be surpassed and rarely equalled, and he must be recorded as one of the big features of the

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## TETRAZZINI RECAPTURES NEW YORK

"Aphrodite," the Great Musical Spectacle Opens at the Century Theatre. The Metropolitan Presents "Oberon" and "L'Oracolo." "Robin Hood" Continued by the American Singers. The Fronzaley Quartet's New Offering. Ysaye, the Violinist Makes Good as a Conductor

New York, December 7th:—Weber's "Oberon" had its first performance of the present season at the Metropolitan Opera House last Monday evening. Several new faces were in the cast. Jean Gordon, a contralto, who made her debut on the first Saturday night as Uzena in "Il Trovatore," was the new Fatima. Octave Dua, formerly of the Chicago Opera was the Sherazmin and Rafael Diaz replaced Mr. Althouse as Oberon, with credit. The other important members of the cast were as before, Miss Ponselle as Rezio, Mr. Martinelli as Huon and Mme. Delaunois as Puck. Artur Bodanzky was the conductor.

On Wednesday evening, Leoni's one act tragic opera "L'Oracolo" and "Pagliacci" were sung for the first time this season. The familiar double bill was enjoyed by a very large audience. In the Leoncavallo work Mr. Caruso was the Canio and gave his ever admired impersonation of the part. His chief assistants were Mme. Muzio as Nedda and Mr. Amato as Tonio.

"La Forza del Destino" had its first hearing of the season at the Metropolitan Opera House Friday evening. The "Standee" public likes Don Alvaro and they flock to hear Mr. Caruso in it. He sang the part with vigor. Mr. Amato replaced Mr. de Luca as Don Carlos. Mme. Delaunois was the Preziosila. This role was the first sung last season by Alice Gentle, and afterward by Sophie Braslau. Mr. Mardones repeated his excellent singing of the Abbot, and Mr. Chalmers his humorous characterization of Brother Milton. Rose Ponselle was the Leonora in which she made her operatic debut last season.

The fourth afternoon concert of the New Symphony Orchestra took place in Carnegie Hall. The programme comprised Liszt's symphonic poem, "Orpheus," Beethoven's E flat piano concerto and Schumann's E flat symphony. Harold Bauer was the pianist. His performance in the E flat concerto was praiseworthy. Mr. Bodansky conducted in a manner which warranted congratulations.

Aphrodite, a spectacular play in three acts and seven scenes, based upon the novel by Pierre Louys. Written by Pierre Frondale and George C. Hazelton with music by Henry Fevrier and Auselm Goetzl, was produced by the Century Theatre last Monday evening for a long run under the management of Comstock & Gest. The cast includes Frederick Maclyn, Richards Hale, Mayne Linton, Etienne Girardot, Robert Ayrton, Hazel Alden, McKee Morris, Mande Odell, Dorothy Dalton, Mildred Walker, Lucile La Verne, and Mlle. Dazie. Aphrodite on the opening night seemed to possess all of the musical and spectacular elements of a permanent winter attraction.

Mme. Luisa Tetrazzini who after capturing San Francisco at the old Tivoli conquered New York first at Oscar Hammerstein's Manhattan Opera House and later at the Metropolitan made her re-entry into musical activities in a concert given last Sunday afternoon in the Hippodrome. Mme. Tetrazzini sang the "mad" scene from Ambrosia Thomas's "Hamlet" the Benedictine variations on the "Carnival of Venice" and several songs. Critics differed as to whether the altitudinous soprano was as brilliant as ever, but all agreed that she was still the proud possessor of a most unusual voice which might yet be used to great advantage in opera. However, Mme. Tetrazzini evinces no desire to return to the fatigue of singing long operatic roles.

The first subscription concert of the Fronzaley Quartet took place in Aeolian Hall Tuesday evening under the management of Loudon Charlton. The programme consisted of Albert Le Guillard's quartet, opus 5. Haydn's in D major and Smetana's bearing the title "From My Life." The first of these was the novelty of the evening, having but recently been made in France and produced there by the Poulet Quartet last spring. Of Le Guillard's quartet, William J. Henderson of The Sun said: "The tonalities of the work and the harmonic relations of the parts are such as to demand faultless intonation on the part of the players, and that the Fronzaley artists obtained such excellent results was due to their well known skill. The audience was kind to the new work, but probably obtained more pleasure from the simple utterances of Haydn."

Another of Mr. Charlton's offerings was Mary Jordan, the contralto, who has sung with the Philharmonic Orchestra and with the Century Opera Co. She gave a recital at Aeolian Hall on Friday night. Many new songs were on Mme. Jordan's list: Fourdrain and Pierre Alin, Albert Spalding, May Brahe and an entire group of Italian pieces by the little known Amicare Zanella. Her polyglot programme included even Japanese songs in the original. Mme. Jordan sang songs which showed off to the best advantage her sombre voice. The hall was packed, and an overflow of admirers were on the platform among profuse decorations.

Josef Lhevinne, the Russian pianist, under the management of Loudon Charlton, reappeared in recital at Carnegie Hall last Monday evening. His former Russian compatriots sent to the stage a great gilt lyre inscribed "To Our Master." His programme included Beethoven's sonata, "Les Adieux, l'Absence, et le Retour." He also gave with clarity the "Perpetuum Mo-

bile" of Weber, Chopin's barcarolle and a flat waltz, and two entire books of the great Brams-Paganini variations.

Musicians here were interested in the announcement last week of one of the biggest deals in modern vaudeville, said to represent an investment involving \$50,000,000. The announcement was made that the forty vaudeville theatres operated in the West, the Middle West and the South by the Orpheum syndicate and allied interests are to be combined into one company under the name of the Orpheum Circuit Consolidated. Among the cities affected are Chicago, St. Louis, Kansas City, Minneapolis, St. Paul, Memphis, New Orleans, Denver, San Francisco, Los Angeles and Seattle, besides towns in Canada. Martin Beck, who is to become president and managing director of the new company, and M. Meyerfeld, Jr., represent the controlling interests.

Because for the demand for seats, "Robin Hood" was sung at the Park Theatre last week instead of the Gilbert and Sullivan offering, "The Gondoliers," as was intended originally. The revival of the de Koven and Smith opera met with much popular indorsement and the call for locations was so large that William Wade Hinchaw, Impresario of the Society of American Singers, found it necessary to extend the run of "Robin Hood" for a second week. "The Gondoliers" will be produced next week.

Among the recitals of the week was that of Harriett McConnell, mezzo soprano, Thursday evening in Aeolian Hall. She has appeared as soloist with the Minneapolis Orchestra and has been here in composers' recitals. Her programme included airs from Mendelssohn, Handel and Marcello and songs by Gardner and Kramer.

J. Campbell-McInnes, an English baritone assisted by T. Tertius Noble at the piano, gave his first song recital here Friday afternoon in Aeolian Hall. Mr. MacInnes is now connected with the music department at McGill University, Toronto. He disclosed a voice of good quality and range.

Dora de Philippe, soprano, gave a song recital Friday afternoon at Aeolian Hall. Her programme included "Gla la Notta" of Haydn, an old Catalan Nativity song "Carreo de Nadal," the French "Ah! Mon Berger" and "Paris est au Roi," and new songs by Prokofieff, Novak and Lawrence Eyre. Mme. de Philippe does better in opera. She was with the Chicago Grand Opera Co., last year.

The will of Charles H. Steinway, the noted piano manufacturer, who died leaving \$5,000,000 divided it principally among his widow, who lives in Pasadena; his daughter, Mrs. Marie M. L. Batchelor; and his son, Charles F. M. Steinway, with the provision that Charles draw only \$100 a week. Eventually the grand children will get the bulk of the estate. Annuities were left to several of the relatives.

More than 2,000 singers of the required chorus of 3,000 for "The Wayfarer" pageant to be given in the Madison Square Garden from December 15th to January 15th are already enrolled and Director Tali Esen Morgan is confident that the remaining 1,000 will be enrolled in time. Every member of the chorus is expected to sing at least two nights a week at the Garden, making not less than 1,000 singers at each performance. Costumes and music are furnished free.

The St. Cecilia Club, Victor Harris, conductor, is to give three concerts for the season of 1919-20, the first of which will take place at the Waldorf-Astoria on Wednesday evening, December 17th. The club, with its chorus of 125 women, will, as usual, produce for the first time a number of works specially composed for it. Among the composers for this season thus represented are Edward Stillman Kelley, Cecil Forsyth, Bertram Fox, Edward Horsman, Gustave Ferrari and others. In addition to those the first program will include works by Harriet Ware, William Armes Fisher, H. T. Rurleigh, Rimsky-Korsakoff, Fouldrain, and others. John Barnes Wells, tenor, will be the assisting artist.

More than two hundred have volunteered their services for the Friars' Frolic, which is to be given in the Lexington Avenue Opera House the evening of December 21st. One of the specialties will be a piano act, in which will appear many of the composers of the day and also several of the most famous concert stars now playing in this country. The concluding feature of the Frolic will show a reproduction of the great banquet hall of the Monastery, in Fifty-eighth street, with the Friars at one of their famous dinners.

Abraham Erlanger has applied for reinstatement in the Lambs Club, from which he resigned during the strike, and been accepted into membership. This forebodes the return of other managers to the fold. Altogether eleven managers resigned during the general huffiness of the strike among them being George M. Cohan, Arthur Hopkins, Oliver Morosco, Sam Harris and David Belasco.

Considerable surprise was expressed in musical circles here when it became known that in the will of Major Henry L. Higginson, founder of the Boston Symphony Orchestra, there is no provision for the orchestra in spite of the fact that during his lifetime Major Higginson had promised that he would leave \$1,000,000 to insure the permanence of the organization. Although the orchestra is left out of the will which was filed in the Probate Court it is thought that Major Higginson may have made some provision for it before his death and these plans have not yet been made public. The bulk of the estate is left to Major Higginson's widow, Ida Agassiz Higgin-

son. The sum of \$10,000 is bequeathed to Charles A. Ellis, former manager of the Boston Symphony Orchestra. The Higginson library of music, which includes the scores used by the Symphony Orchestra, and musical instruments, are given in trust to Charles Francis Adams, one of the trustees, with the instructions to allow the orchestra to use the scores and instruments free of charge if Adams so desires. The will provides that in not less than three or more than five years the trustee must either turn the music over to the Symphony Orchestra or sell it.

Gavin Dhu High.

## EMMY DESTINN REAPPEARS IN NEW YORK OPERA

American Singers Revive the Gondoliers. Manager Gatti-Casazza Unearths Rossini's "L'Italiana in Algeri." Two Aphrodites in View

New York, December 14.—Emmy Destinn, or as she now prefers to be called, Mme. Destinara, made her re-entry to the Metropolitan Opera House last Monday evening in the title role of "Aida," after an absence of three years. She was heard in concert recently at the Hippodrome. Mme. Destinn was not in good voice but despite her difficulties, she showed that a singer of experience and real purpose can make an impersonation creditable under almost any conditions. Mr. Crimi was Radames and Mr. Mardones the Ramfis. Mr. Moranzoni conducted.

"Tosca" was presented for the second time this season at the Metropolitan Opera House Wednesday night. The principal singers in the cast, save one, were the same as at the previous performance of the Puccini work when it served to open the season at the Metropolitan. Mr. Crimi, reappearing with the company, replaced Mr. Caruso as Mario Cavaradossi. Mme. Farrar was again Floria Tosca. She was in fine voice. Mr. Crimi as Cavaradossi sang well. Mr. Scotti appeared in his familiar role of Scarpia. The performance was enjoyed by a large audience. Mr. Moranzoni conducted.

"L'Italiana in Algeri," comic drama in two acts, libretto by Angelo Anelli, music by Giacchino Rossini was produced at the Metropolitan Opera House Friday evening. Rossini was born in 1792, and he produced this opera at the San Benedetto Theatre, Venice, in 1813. He was 21 years old when he created the opera which resumes its place on the American stage. The work was first performed here at the Richmond Hill Theatre in 1833, and again at Palm's Opera House in 1844. The revival was due to the belief of Mr. Gatti-Casazza in the genius of Rossini and to his conviction that this master was the true creator of the "opera for the people."

The old style opera was a novelty in this generation and may be repeated.

At the Park Theatre last Monday night the American Singers revived their success of last year, "The Gondoliers." The performance brought forward Irene Williams in the role of Gianetta. Tessa was Gladys Caldwell. Miss Williams disclosed a pretty voice which should be useful in the future. May Naudain was a new Casilda, but not new to comic opera. The comic features of the evening were attended to by Frank Moulin and William Danforth.

Under the management of Loudon Charlton, Mme. Tamara Lubimova, pianist, gave a recital Friday afternoon in Aeolian Hall. She was heard here several seasons ago as soloist with the Russian Symphony Orchestra. Her program last week included Beethoven's sonata, Opus 2, No. 2; Prokofieff's "Rigaudon" and a number entitled, "Ravissements," by Rudhyar. Her interpretations were marked by a painstaking devotion to her conceptions, a conscientious purpose sometimes lacking in others.

Olga Steeb, a pianist of Los Angeles, gave her first recital in New York at Aeolian Hall on Friday evening. She was formerly at the head of the piano department at the University of Redlands, California. Her program included Bach's prelude and fugue in D, arranged by Busoni; Schumann's "Etudes Symphoniques" and pieces by Debussy, she made a pleasing impression. In Mozart's "Pastorale Varies" Miss Steeb displayed fluency of technic, grace and charm.

Broadway heard with deep regret that Meyer Cohen, music publisher, was dead. He died in Misericordia Hospital last week from the effects slow blood poisoning. Mrs. Cohen died August 5th last. Meyer Cohen was a gentleman and a square music publisher. He was a native of San Francisco and began his professional career as a singer of illustrated songs. The funeral was held at Campbell's undertaking establishment under the direction of the Masonic lodge and was largely attended by publishers and singers of popular songs.

There will be two Aphrodites here next February. Mary Garden will appear at the Lexington Theatre in Camille Erlanger's grand opera "Aphrodite," based on the French romance by Pierre Louys, about which all New York is just now talking, but the two works must not be confounded. Apart from the basic idea of the story the dramatic romance and the opera have little connection, the former being merely illustrated or accompanied by incidental music, while Erlanger's composition is strictly in the form of grand opera. The spectacular incidents of the story are, however, well preserved in the opera, which will have a fine scenic and sartorial investiture and a sensational ballet arranged by Pavley and Oukrainsky. The impersonation of Aphrodite by Miss Garden is one ranking with her Thais and Cleopatra, which she will also play in New York during the approaching season of the Chicago company.

Gavin Dhu High.





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## TH "POP" CONCERT ENTHUSES BIG HOUSE

Hundreds of Disappointed Music Lovers Are Again Turned Away From the Box Office When Ideal Program is Delightfully Interpreted

By ALFRED METZGER

Were it not for the fact that it is a splendid sign of the musical growth of San Francisco, it would become monotonous to re-iterate every week that the Sunday concerts of the San Francisco Symphony Orchestra are crowded to such an extent that hundreds of people are turned away. The fifth popular concert last Sunday afternoon was no exception to the rule; standing room was even greater than on previous occasions, notwithstanding the fact that Alfred Hertz, with diplomatic shrewdness, had raised the artistic standard of the program, which was as follows: Overture, The Magic Flute (Mozart), Shepherds' Music from Christmas Oratorio (Bach), Allegretto from Eighth Symphony (Beethoven), Rhapsodie No. 2 (Liszt), Dream Pantomime from Haensel and Gretel (Humperdinck), Piedmontese Dances (Sinigaglia), Overture, Rienzi (Wagner).

That such a program was received with even greater enthusiasm than usual by an audience admittedly attending because of the popular character of the program proves our contention in the beginning of this article that the musical public of San Francisco is becoming more and more intelligent, in its tastes and judgment. That Alfred Hertz is the sole factor responsible for this noticeable change cannot be questioned by any fair-minded person. Our public is not only appreciating the best of music interpreted in an artistic manner, but it is beginning to recognize its intrinsic musical value and therefore can discriminate, which the applause last Sunday fully proved.

There is nothing for us to criticize on this occasion. We can only record the cordial reception given Mr. Hertz and the orchestra throughout the rendition of the program. Fine contrasts in interpretation were evident throughout the rendition of the program which proved not only Mr. Hertz's mastery of the baton, but the orchestra's pliability and versatility. Since the beginning of this season we have noted the fine shadings, particularly in the piano and pianissimo passages, which Mr. Hertz is now able to obtain. The orchestra is now in its transition period toward a genuine virtuoso body, and we believe the further the season progresses the more evident this fact will become.

This being the fifth year of Mr. Hertz's occupancy of the director's chair we would be justified to change our attitude of enthusiastic encouragement to the more sober second thought in case constructive criticism were now in place. But try as we may we can not find criticism justified at this time. Whatever difference of opinion there possibly exists between the work of the orchestra and Mr. Hertz's conducting on one side, and the audience on the other can only rest upon individual taste as to how certain works ought to be interpreted. As it happens Mr. Hertz's interpretations suit us in every instance. We like his force and vigor and his compelling climaxes. We admire his fearlessness in attacking powerful musical episodes. At the same time we enjoy his finer shadings and his ability to color phrases, accentuate rhythms and his obvious treatment of thematic development. Anyone who does not enjoy these modes of artistic expression is simply of a different frame of mind, and his criticism, while entitled to respect as a personal opinion, is not worth any more than yours or mine, all of us having the alienable right of any human being to like what we wish to like. And so from our point of view the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, may be counted among the few finest institutions of its kind in the world.

## THE MESSIAH IN OAKLAND

The massive production of Handel's master oratorio "The Messiah," which Paul Steindorff and his forces have scheduled for Tuesday night, December 30th, in the big Auditorium at Oakland is taking such shape that the prediction is warranted that it will be the most impressive, most pretentious and greatest undertaking of its kind ever attempted in a Pacific Coast city. Daily additional features are being added to the great ensemble arranged by Director Steindorff, and now the famous conductor feels that he has a complete performance in every particular to promise the enormous audience that will gather to witness the production.

The main singing quartet, which Handel has provided with some wonderful music, will be in noteworthy hands. Alice Gentle, the famous contralto of the Metropolitan Opera forces, whose success in New York is a proud boast of her native State, Washington, will share stellar honors with California's own soprano Maud Fay. Alice Gentle rose from the ranks right on this Coast, and her superior art and wonderful vocal organ compelled attention to her work. Engaged by the Metropolitan Company, she immediately assumed leading roles with what is accepted as the world's leading operatic organization, and in a season was selected to create new parts in feature productions, a feat of rapidly forging to the front hitherto unknown in Metropolitan circles.

New York enjoyed her "Santuzza," and "Carmen," and in the oratorio singing, such as she is called upon to render in "Messiah" she is peerless, lending intelligence as well as voice to its interpretation. Maud Fay's career has also been one of fine glory. Her triumphs first came in critical Munich, but later she took her place



GLADYS HAMPTON

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at the Metropolitan as one of its foremost stars. Miss Fay's home is in San Francisco, and with the coming of the war she returned to America and has been living in her home city since. It is this circumstance that has made it possible for Steindorff to secure the valuable aid of her services.

Lawrence Strauss, whose success in the performance of "Elijah" at the Greek Theatre a few months ago brought him unstinted praise from every source, has been engaged for the Messiah's tenor role and Lowell Redfield, a heroic baritone of fine quality, will render the wonderful part from which the oratorio takes its title. Mabel Redfield will preside at the organ, and Steindorff will wield his baton over a specially drilled chorus of two hundred voices, and a symphony orchestra of sixty chosen instrumentalists. It is rare that such a complete performance of the Handel work is provided anywhere and advantage will be taken of this unusual event. Hundreds will cross the bay from San Francisco to avail themselves of this rare opportunity of hearing the famous Handel composition, particularly since it is being presented in such fine manner and in such first class hands.

Business Manager Selby C. Oppenheimer announces that prices will be popular, the Oakland Auditorium seats some seven thousand people, there will be place for all, and tickets can be secured in advance at the Sherman, Clay stores in either San Francisco or Oakland.

## TWO FORD SISTERS AT THE ORPHEUM

There will be eight entirely new acts in next week's Orpheum bill. The Ford Sisters, Mabel and Dora, formerly of the Four Fords, the greatest dancing quartette in the history of vaudeville, will head the pro-

gram in a new and original act called "The Frolic of 1920," which consists of a group of four dances. The Ford Sisters bring with them beautiful costumes, scenery, elaborate paraphernalia and their own orchestra, which is under the direction of Art L. Beiner. They are now at the summit of their career and the Eastern press is unanimous in crediting them with presenting the most perfect picturesque and original dancing act in vaudeville.

Stuart Barnes, who has made countless thousands laugh, is in a class by himself as a singing comedian. He has successfully baffled all imitators and is undisputedly supreme in his line of work. Grace De Mar, the winsome, piquant, arch and vivacious singing comedienne, brings with her new songs written for her by Herbert Moore and enlivens her performance with interesting characterizations picked from everyday life. Billy Frawley and Edna Louisa, comedians of great ability, will appear in a one-act playlet by Jack Lait entitled "Seven a. m." They respectively impersonate a night clerk and a cigar stand girl in a hotel, and to them is entrusted sparkling and witty dialogue which they do full justice to.

Jane Barber and Jerome Jackson indulge in wit, repartee and song, and are responsible for a quarter of an hour's hearty laughter. Howard's Spectacle introduces a number of trained Shetland ponies and terriers who accomplish remarkable feats. Meredith and Snoozer, a dog and a man, contribute one of the most novel acts in vaudeville. Snoozer is a fine bulldog possessed of accomplishments almost human. He apparently understands every word Meredith addresses him, for he answers the questions put to him and obeys with alacrity the commands given him.

The Musical Hunters, consisting of Mr. and Miss Hunter, are skilled musicians who perform on the violin and bells, give a duet in brass and conclude with what they appropriately call "A Musical Hunting Trip Through the Forest." In this expedition Mr. Hunter conducts with a violin and Miss Hunter imitates birds, beasts, the whistling of the wind, the rushing of the brook, the galloping of horses and the blacksmith hammering at his anvil and blowing the bellows at his force. Hyams and McIntyre in their successful comedietta "May-bloom" will be the only holdover.

## CHRISTMAS PROGRAM BY PACIFIC MUSICAL

By Abbie Gerrish Jones

The program of the Pacific Musical Society on Thursday evening, December 11th, took the form of a Christmas celebration, the programs printed on green and decorated with holly and the legend: "Merry Christmas to all," in red letters, greeted the eye at the top of the page. Mrs. John McGaw, the efficient and gracious president of the society, greeted the club and their guests in a few well chosen words appropriate to the season and the program opened with Christmas songs and carols given by eight selected voices, all club members who had been trained by Mrs. M. E. Blanchard for the occasion. The songs were given from the gallery back of the Colonial ball room of the St. Francis, the regular meeting place of the club, and the effect was singularly beautiful and suggestive of the "Waits" of English custom.

The Trio for harp, violin and 'cello was finely given and effective in rendition. Elvira Swain, the harpist, is a new and valued member of the club. The number was greatly enjoyed. N. Corpenning McGee, tenor, gave three songs in a voice of much sympathy and with marked expression. "The Shepherd's Vision," a Christmas Cantata by Horatio Parker, showed the composer in a happily melodious vein, and the entire work was given with good effect though perhaps the ensemble could have been smoother and surer in places with longer preparation, still the work as a whole was very enjoyable and the solos by Mrs. Hill, soprano, and Mrs. MacDonald, contralto, were well given and the voices were well blended in the choral work.

Mrs. Poyner, in her violin solos, improved upon all previous work and made a splendid impression in the three selections which fitted well into the character of the program and her playing was particularly marked for clear and flowing technic and fine expression. Miss Young, who accompanied this number, was in entire sympathy with the violin and gave the performer fine support. The soprano solos were given by Mrs. Hill in splendid voice, clear, sweet and well fitted to the character of her songs, her Noel being a fitting and happy climax to a wonderfully enjoyable program. Mrs. Hill was accompanied by her gifted sister, Josephine Crew Aylwin, who also accompanied Mr. McGee, and the Cantata. The Christmas songs and carols were accompanied by Walter Wenzel, and Mrs. Poyner by Miss Young.

The program follows in full: Christmas Songs and Carols—Mrs. J. E. Laidlaw, Mrs. Celine Sheldon Olsen, Miss Augusta Hayden, Mrs. Ward Dwight, Mrs. Benjamin M. Stich, Mrs. Charles Stewart Ayres, Miss May Shannon, Mrs. F. B. Wilson, Walter Frank Wenzel at the piano, under the direction of Mrs. M. E. Blanchard; Trio for Harp, Violin and 'Cello. Allegro appassionato (Ch. Oberthlin), By the Brook (Rene de Boisdeffre), Elvira Swain, harp, Alice Guthrie Poyner, violin, Albert Rosenthal, 'cello; The Christmas Tree, The Shepherd, Simeon (Peter Cornelius), N. Corpenning McGee, Josephine Crew Aylwin at the piano; Christmas Cantata—The Shepherd's Vision (Horatio Parker), Mrs. Arthur J. Hill, soprano, Mrs. Byron MacDonald, contralto, N. Corpenning McGee, tenor, Charles Lloyd, baritone, Josephine Crew Aylwin at the piano; Legende (Wieniawski), In Capricieuse (Elgar), On Wings of Song (Mendelssohn-Achorn), Alice Guthrie Poyner, Elise M. Young at the piano; Rejoice Greatly, O, Daughter of Zion (Handel), Noel Cantique, Mrs. Arthur J. Hill, Josephine Crew Aylwin at the piano.

## GLUCK MELODIES GRACE DANCERS' PROGRAM

Two excellent programs have been arranged by the Isadora Duncan Dancers, and George Copeland, pianist, for presentation at the two return recitals they will give in this city at the Columbia Theatre on Sunday afternoon, December 28th, and Tuesday afternoon, December 30th. The return of these six admirable girls and Copeland will mark the finest single event in the Christmas celebration, for their performances are a delight and inspiration to all who witness them. The feature of their coming programs will include a number of the works of Christopher Gluck, than whose music none other excels in sheer loveliness nor adaptability to the dance. On Sunday the girls will render a number of scenes from Iphigenia in Aulis and Iphigenia in Tauride, which will include ensemble, quartet, trio, duet and solo dances. By request the Schubert waltzes will be repeated and Ganne's martial Marche Lorraine will be given a thrilling interpretation by the dancers. Copeland will play Chopin's Ballade No. 3, an impromptu, Valse and Etude by the great Polish composer, Mendelssohn's Scherzo and impromptu, works by Debussy, Amani, Liszt, Rachmaninoff, Satie, Raff and Chabrier.

The Tuesday program includes scenes from Orpheus by Gluck, a long Chopin group of various dances, the Florent Schmitt waltzes, and by request the Strauss Southern Roses waltzes. The Copeland numbers include the MacDowell Tragica Sonata, and works by Mendelssohn, Chopin, the moderns, Albeniz, Debussy, Chabrier, and the Copeland arrangement of the Blue Danube Waltz, which at the hands of Copeland is nothing short of a sensation. The Columbia should be crowded for both of these extraordinary events. Tickets are now selling fast at both Sherman, Clay & Co.'s and the theatre. The Duncans and Mr. Copeland return under Selby C. Oppenheimer's management.



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## DUNCAN DANCERS AND COPELAND TO RETURN

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No doubt the six Duncan Dancers, George Copeland and Selby C. Oppenheimer must have been delighted with the success of second Duncan-Copeland event. The Columbia Theatre, notwithstanding the strong counter attractions of Tetrazzini and the Symphony Concert, was crowded to the doors and the audience was superlatively enthusiastic. We mention Mr. Oppenheimer as part of those who appeared before the audience, as he made a neatly worded and effective little address in which he brought the welcome news that the artists were to return to this city after the Northwestern tour, and the information was received with spontaneous and compelling demonstrations of approval.

The young terpsichorean artists, as well as Mr. Copeland, added to the delightful impressions they had already made upon our audiences and we felt sure that upon their next visit they will draw other crowded houses. They certainly deserve it. We have already expressed our admiration for the work of the terpsichorean artists, and we will further add to this the increasing artistic influence noted by George Copeland. He is truly a great pianist. The more we hear him the more we find that he is an artist of the highest type. His solo performances reveal individuality of style, smoothness and technic and positiveness of ideas. His pianistic background to the dances is exquisite and refined. He is surely a master of the instrument and we look forward to his next visit with eager anticipation.

## MARYSVILLE ON THE MUSICAL MAP

Mrs. A. L. Miller, state chairman of music, California Federation of Women's Clubs, announces her first season of artists concerts, under the auspices of the recently reorganized music section of the Marysville Art Club. The season opened brilliantly on December 3rd, with the Isadora Duncan Dancers and George Copeland, pianist, and the audience was roused to a pitch of greatest enthusiasm and rapture over the exquisite art of the dancers, and the unique, satisfying artistry of George Copeland.

The second concert will present Leo, Jan, and Michael Cherniavsky, in one of their world renowned programs for violin, 'cello and piano. The third event scheduled will be given by one of the stars from the Metropolitan Opera of New York. This is a very ambitious program, but Mrs. Miller planned for such a success this year that a series of these concerts will become permanent in Marysville. A special car will be run to accommodate Colusa patrons and way stations, and contingents are expected from Oroville, and the ranch districts in Yuba and Sutter counties. Mrs. Miller has been chairman of music of the northern district for four years, and has had charge of the music of the Marysville Art Club ever since its founding eight years ago, and all this time has been working steadily with a concert season for Marysville in mind.

That it is a success is evidenced by the fact that two weeks before this season opened patrons asked that another season be planned for next year. These concerts are not given for any profit what-so-ever, every cent being used to foster the growing taste for the best music by the community. If there are any funds left over they will be used for a free community concert, or a Fourth of July musical celebration. Many more people were found to be craving manifestations of the best in art than were known before the canvass, and everything possible will be done to further appreciation of music by student and music lover alike. Concerts are provided by Selby Oppenheimer.

## OPERA STAR'S SUCCESS IN CONCERT

Rarely has an operatic star of long experience in a wide range of roles deliberately put aside, for a time, an operatic position of unequivocal success for the sole purpose of developing exclusively the intellectual side of her art.

This, however, is exactly what Mme. Stanley did after several seasons of operatic success, both abroad and in America, in first roles to the number of over twenty, in order to make for herself a position of superlative rank as a recital artist in the broader field of intellectual interpretation of song.

In this purpose she has demonstrated an amazing versatility and has quickly achieved a position second to none in this higher form and realm of vocal art.

During the past three seasons during which Mme. Stanley has devoted herself exclusively to concerts, she has appeared always with emphatic success with all of the principal Symphony Orchestras of this country, and in recital under the auspices of the musical organizations in all the principal cities that present artists of the highest intellectual rank.

In this connection it is interesting to know that since the retirement from public life of Mme. Sembrich, this great interpretative artist has been the model of Mme. Stanley, who believes that Mme. Sembrich's great place in musical history will be as the greatest interpreter of song of her time, rather than the greatest operatic star of that period.

Mme. Stanley, believing that her fullest artistic expression is circumscribed in grand opera, has had the courage to devote herself exclusively to the highest form of her art and has succeeded beyond her hopes.

Mme. Stanley will make her first concert tour to the Pacific Coast in January and under Selby C. Oppenheimer's management, will give recitals in San Francisco and adjacent cities.

## INSTITUTE OF MUSIC GROWS INFLUENTIAL

During Short Period of Existence Bids Fair to Have State and Even Coast Wide Importance

In the short period of its life the Institute of Music of San Francisco has grown to be an influential factor in the musical life of the city, and bids fair to have a State, and even Coast-wide, importance. Founded by Arthur Conradi in the early part of this year, the little nucleus of serious educators in music has attracted to itself a highly specialized and varied faculty, and a large group of talented and earnest students who practice their chosen instruments (called major studies) and take notes at lectures (which, in one subject or another are given daily) with a seriousness seldom known to private teachers.

From the beginning Mr. Conradi has held to the plan of making the theoretical courses (taught in classes) the distinctive feature of the school. Thus every student should come into contact with every teacher in such a way as to profit by the authority and originality which characterize the heads of the school departments. The resulting group feeling and exchange of ideas among the students, and the co-operation and discussions which have grown up among the members of the faculty have more than justified this primary aim.

For General Theory of Music the students attend a class held on Mondays by Mr. Conradi himself, in which the physics of music, experiments and illuminating discussions are presented.

In Sight Singing John Whitcomb Nash develops, on Tuesdays, a readiness to read music, and recite it in vocal tones, according to the most recent methods in this difficult line, including original ones of his own.

On Thursdays the students meet to learn of the History and Appreciation of Music under the direction of George Edwards, who lays special stress on the social origins of music through the study of primitive examples, and the tracing of these influences in modern composition.

On Saturdays, two classes are held. The first is conducted by Julius Gold, whose application of the new methods by which Bernhard Ziehn has revolutionized the Science of Harmony is enhanced by original research of his own.

Immediately following is a class in Psychology of Music presided over by Dr. Arthur Weiss, an original and authoritative investigator in a comparatively virgin field.

For credits towards degrees and diplomas, students are required to pass examinations in all these subjects besides the digital control of their chosen instruments or vocal agility.

In preparation for instrumental and vocal examinations, student recitals are held frequently, with the object of developing confidence in performing before an audience. Faculty concerts are given monthly for the purpose of public presentation of novelties of composition, whether from the old or new schools.

The value of school life in the midst of a musical community, can scarcely be over-estimated. In every great city of Europe as well as of this country the development of music has been closely associated with the life of special schools of music.

That an adequate music school is one of the primary needs of San Francisco is evidenced by Redfern Mason's remarks in the Examiner of October 12th, this year:

"There are four things which we have to do. We need an opera house and an operatic stock company; our musical equipment will be incomplete till we have a chorus which shall be truly municipal; our symphony lacks a home, and, until we have a conservatory affiliated with and taking its standard from the University of California, our young men will still be wanderers, often uselessly and extravagantly so, about the face of the earth."

"With no idea of anticipating future musical endeavors of the University of California," said Mr. Conradi, in comment upon the above, "nor of supplanting the present work of its Extension Division, the Institute of Music has come into existence through sheer necessity. Its plans of organization have been under consideration since the beginning of the year, but the formal opening of the school took place September 15th."

"The response of the public to our announcements are proof that Mr. Mason's point is well taken," he continued. "In attendance and influence, the Institute of Music has already progressed far beyond our hopes."

The Institute of Music occupies quarters at the present time in the well-known Kohler & Chase Building.

## LOUDON CHARLTON'S SPLENDID ATTRACTIONS

During the coming musical season, no New York managerial office will be better represented with first class attractions on the Pacific Coast than the reliable office of Loudon Charlton, of Carnegie Hall, New York. Appreciating the high culture that prevails in the western territory, Charlton, for years has served its musical taste with artists of the very highest calibre, and many of the world's most notable stars have travelled under his banner, which invariably has stood for the highest ideals of music. Charlton's name in music management is synonymous with square dealing, just as he only represents artists of superior artistic worth. In the past every season has been made richer by the appearances of a Charlton star, and the names of the many artists who have visited California under his direction includes the memorable combination of Madame Melba and Jan Kubelik, Clara Butt and Kennerley Rumford, Harold Bauer, Ossip Gabrilowitsch, the Flonzaley Quartet, Kocian, Galski, Liza Lehmann, Madame Fremstad, Kathleen Parlow, Nordica, Lhevinne, Genée and others.

During 1919-1920 Charlton has arranged with his California representatives, Selby C. Oppenheimer of San Francisco, and L. E. Behymer of Los Angeles, to send to the West no less than four of the principal attractions now under his management. First will come the wonderful Isadora Duncan Dancers, who will give joint concerts with the splendid pianist, George Copeland. Six young girls, their ages range from eighteen to twenty-

two, who for fourteen years have been under the training of the famous Isadora herself, present programs of unusual attractiveness, interpreting the classics of music as played by Copeland. Surrounded by their own curtained effects, and employing a system of lighting at once unique and beautiful, it is claimed that these "illustrated piano recitals," for such they really are, are the most wonderfully graceful exhibitions of music interpretation ever shown on the concert stage. The western engagements of the Duncan Dancers and Mr. Copeland begin in Arizona the middle of this month, (November) and continue until a final concert is given in San Francisco on Sunday afternoon, December 7th, in the Columbia Theatre, when the party leaves for the northwest.

In January, the beautiful American soprano, Madame Helen Stanley, will make her first concert appearances in the west, where she visited several years ago, as leading soprano with the Chicago Opera Company, during the tour when Tetrazzini, Mary Garden and Mme. Stanley were the featured members of the organization. Behymer and Oppenheimer have hooked a dozen appearances for Mme. Stanley in as many western cities starting with Tucson, Arizona, on January 2nd, 1920, and ending in San Francisco on January 25th. The foremost French violinist, and one of the greatest in the world in his profession, Jacques Thibaud, will be heard in the west in March, 1920, likewise making his first concert tour in this section. Thibaud comes lauded to the skies by every important music critic in the world, many of whom freely claim his art as the outstanding violinistic standard of the day. Thibaud will also enter the west through Arizona, his first concert being on March 4th, 1920, at Douglas, Arizona, and his triumphant California tour will bring him to a final appearance in San Francisco which will be made on Sunday afternoon, March 21st, in the Curran Theatre, where he will play a joint recital with Alfred Cortot, French pianist and an old schoolmate and countryman of Thibaud. Charlton's fourth and last attraction scheduled westward is the super-popular "Flonzaley Quartet." These remarkable musicians have visited California often, each year with increased interest in their work, until now the mere announcement that they are coming to delight us with their superlative art, should be sufficient to crowd every auditorium in which they appear. Twelve of California's leading music clubs have already contracted for appearances by this organization, and snappy concerts will be given in the larger cities in addition to these engagements. The personnel of the Flonzaley Quartet, which was organized by the late E. J. de Coppet, a sincere lover of the best in music, and named after his Villa Flonzayel in Switzerland, where the musicians first met to play privately, in 1902, has never been changed save when one of its members deserted for the period of the war to fight for his country. Now as always the members of the Flonzaley Quartet are Adolfo Betti, first violin; Alfred Pochon, second violin; Iwan D'Archambeau, 'cello, and Ugo Ara, viola. The Flonzaleys will make a continuous circuit beginning at Tucson, Arizona, on April 2nd, and terminating in San Francisco on April 18th, 1920, in which later city, three subscription concerts will be given.

Westerners are grateful to Charlton for the above, for they spell four attractions representing music at its very best, and give music lovers of the Pacific Coast the opportunity of hearing exactly the same quality of concert attractions as constantly delight New York. Charlton is represented exclusively in the west by the managerial offices of Selby C. Oppenheimer of San Francisco, and L. E. Behymer of Los Angeles, selected by him because they typify the standard of reliability that Charlton demands in all his dealings.

## LORING CLUB CONCERT

The program of the second concert of the 43rd Season of the Loring Club on the evening of Tuesday, December 16, 1919, at Scottish Rite Auditorium, in accordance with a very generally expressed desire, included some of the traditional Christmas carols and the Adolphe Adam's "Cantique de Noel" ("Oh Holy Night") which used to be identified with the Christmas concerts of the Club.

In the accompaniments the Club had the assistance of strings with Hother Wismer as principal violin and also Frederick Maurer at the piano. The soloist was Miss Frances Hamilton, who, in addition to taking part with the Club in the "Cantique de Noel" was heard in Debussy's aria and a group of interesting songs. To three of the solo baritones of the Club, George Krull, W. J. Molitor and Hugh McCurrie were assigned the important solo parts in the cycle entitled "Songs of the Open Air" by James R. Dear, this cycle being for chorus of men's voices with soloists and with accompaniment of strings and piano.

Horatio Parker's "Spirit of Beauty" for chorus of men's voices, with strings and piano, is a setting of Arthur Detmer's ode which also was included in the program, this being one of the most important compositions for men's voices by an American composer. A number of a capella numbers were also sung by the Club, these including Arthur Foote's "Farewell to Summer" which the composer has dedicated to The Loring Club. The Concert was under the direction of Wallace A. Sabin.

The Alcazar's holiday bills are admirably chosen. Christmas week brings "The Little Teacher," by the late Harry James Smith, author of "A Tailor Made Man," a comedy of life, love, youth and patriotic inspiration, with its novel school room scene and an exposition of the womanly activities of Red Cross work. During New Year's Week "A Full House," a merry farcicality by Fred Jackson, author of "The Naughty Wife," will be in glad accord with the holiday spirit. As usual the Alcazar gives two performances New Year's Eve, at 7:30 and 9:45, for which there is already a very large sale.





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Bruch ..... Scotch Fantasia  
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Wagner ..... Overture, "The Flying Dutchman"

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## SECOND SASLAVSKY TRIO CONCERT A SUCCESS

The second of a series of three chamber music concerts announced by the Saslavsky Trio was given at Soroasis Club Hall on Tuesday afternoon, December 9th. The fact that there were not as many music lovers in attendance than the merit of the event justified is not due to any lack of appreciation on the part of the public, but merely to the inadequacy of the time, Tuesday afternoon being not exactly suited for such an event, and also to the absence of Mr. Saslavsky from this city most of the month. To keep the public interested in a series of events the artist must be able to mingle with the people interested in his work and must permit his personality to re-inforce his artistic reputation.

However, if there was any reason to find fault with the attendance there was no reason to complain of the artistic efficiency displayed on this occasion when the following program was presented: Trio G major op. 14, No. 1 (Mozart), Sonata for piano and violin, F major op. 24 (Beethoven), Trio E flat major op. 109 (Schubert). The participants were Alexander Saslavsky, Otto King and Miss Marie Sloss. The unquestionable appreciation and applause of the audience was ample evidence that the interpretations pleased those who were present. There was prevalent uniformity of phrasing, vigorous and spontaneous attacks, fine intonation and above all, a musicianship that told of sincere study and experience on the part of Mr. Saslavsky, whose big tone and brilliant technic had ample opportunity to assert itself.

Miss Marie Sloss presented herself at her very best. This unquestionably brilliant pianist is not heard often enough in public. She displays sincere artistry, an exceptionally fine judgment in the interpretations of the classics, a technic of easy brilliancy and an intelligent grasp of the significance of ensemble playing.

The three works, particularly the Beethoven Sonata, gave her a splendid opportunity to display her numerous artistic faculties and she took advantage of these opportunities to raise herself in the estimation of the serious music lovers who were present to enjoy her work.

## THE IDA G. SCOTT MATINEES INTIMES

The first of a series of six Matinees Intimes was given at the studio of Ida G. Scott, 606 Kohler & Chase Building, on Thursday afternoon, December 4th. The program was ably and artistically presented by Henri Deering, pianist, and Noel Sullivan, basso-baritone. The following delightful program was presented before a select musical gathering: Allegro (Scarlatti), Gavotte (Bach), Toccata (Pasquini), Waldstein Sonata (First Movement) (Beethoven), Mr. Deering; Chere Absente (Handel), 1 Attempt from Love's Sickness to Fly (Purcell), Come raggio di sol (Cavalli), Quand on aime (Salvator Rosa), Mr. Sullivan; Impromptu in G Flat Major (Schubert), Ballade in A Flat Major (Chopin), Mr. Deering; Legende de la Sauge (Joussier de Notre Dame) (Massenet), Que vaut mon triste nom (Rimsky-Korsakov), Infidélité (Reynaldo Hahn), Pleading (Edward Elgar), Mr. Sullivan; Melodie (Rachmaninoff), Poissons d'or (Debussy), Danse Espagnole (Granados), Noel (Balfour Gardiner), Mr. Deering.

## SPALDING AT SYMPHONY—CHILDREN CONCERT

Albert Spalding, America's greatest violinist, will make his final appearance here this season as soloist with the San Francisco Symphony Orchestra on Sunday afternoon, December 21st, in the Curran Theatre, Alfred Hertz conducting. This will be the regular "repeat" concert of the sixth pair of symphonies and Spalding will play Bruch's Scotch Fantasia with the orchestra, which displayed his art so wonderfully on Friday.

The remaining numbers, for orchestra alone, will be that very melodious and charming work, Kallinikow's First Symphony in G minor, and Wagner's gigantic overture to "The Flying Dutchman."

Albert Spalding has won his right to be termed America's greatest violinist. His career is a fine example of legitimate success, and his return to the concert platform, after having served two years "over there," has been acclaimed by music-lovers wherever he has appeared.

H. T. Parker, the distinguished critic of the Boston "Transcript," recently said of Spalding: "Now indisputably the foremost of American violinists in range of technique, quality of tone, large understanding and quick feeling of the music and just and moving power in the revelation of it. His tone is rich and flowing, warm and transmitting, sensitive always to the unexaggerated and undistorted voice of the violin and to the contours and contents of the music it is uttering."

Because of the many holiday activities, there will be no concerts during Christmas week. The seventh pair of symphonies is calendared for Friday and Sunday afternoons, January 2nd and 4th.

A special concert, the program of which has been contrived by Alfred Hertz to appeal to young people, will be played by the complete San Francisco Symphony Orchestra on Tuesday afternoon, December 30th, in the Curran Theatre. Prices will be popular, and tickets are already selling at a lively rate at Sherman, Clay & Co.'s. Following is the delightful program to be given: Overture, Merry Wives of Windsor (Nicolai), Allegretto from Military Symphony (Haydn), Funeral March of a Marionette (Gounod), Harp solo, at the Fountain (Zabel), Kajetan Atti; Minuet (Boccherini), Intermezzo from Carmen (Bizet), Kikimora, (Ljadov).

## ALLAN BIER IN SOUTHERN CALIFORNIA

Allan Bier, the well known young pianist, and the able critic of the San Francisco Bulletin, left the city about the middle of this month to spend the holiday season in Southern California, where he will remain until the first of the year. He will be back in San Francisco to resume his numerous duties on January 2d.

## FIRST S. F. MUNICIPAL LEAGUE CONCERT

Large Audience Enjoys Popular Program Given by Chorus and Band Under the Respective Direction of Festyn Davies and Jean Shanis

The first concert of Music for the People was given under the auspices of the San Francisco Music League at the Civic Auditorium on Thursday evening, December 11th, in the presence of a large audience that revealed its interest by frequent outbursts of spontaneous applause. The program was interpreted by a chorus of five hundred voices under the direction of Festyn Davies, who was also the tenor soloist, and a Band of sixty under the direction of Jean Shanis. Vocal solos were also added by Marie Partridge Price, Andrew Y. Wood, and George B. McBride.

We consider this idea of giving concerts for the people an unusually fine one, especially when they include choral music. And we cannot imagine a musician better equipped to give choral concerts in an immaculate manner than Festyn Davies, whose reputation in this direction is international. This chorus of five hundred voices was splendidly trained, sang with precision and in fine pitch, showed enthusiasm and cleverness in phrasing and contains excellent material. Mr. Davies and the members of the chorus are to be complimented upon their fine work.

The surprise of the evening was the delightful showing made by Jean Shanis and his band of sixty. Mr. Shanis showed himself to the enthusiastic multitude as a band leader of the finest character, indeed, he proved himself possessed of the spark of genius. His virility, his knack to dominate his musicians, his fine perception of rhythm and accentuation combined to



FREDERIC KNIGHT LOGAN

The Amerleau Waltz King, and Composer of "The Mis-souri Waltz" and "Summer Showers," Greets Mr. John Philip Sousa, the March King, at Mr. Logan's Home Town, Oskaloosa, Iowa

stamp him as a rare guide of the baton. Surely Shanis and his Band made an impression that will demand the repetition of his work on many occasions.

The soloists also acquitted themselves creditably throughout the course of the concert. Festyn Davies' fine, smooth tenor voice was heard to excellent advantage and rang out true and firm in the spacious auditorium. Mr. Davies possesses that instinctive artistic virility which strikes straight to the heart and evokes spontaneous and thunderous applause. Edwin H. Lemare was in a happy mood when interpreting his organ solos. Miss Price was in excellent voice and phrased her solos in musicianly and intelligent fashion, enunciating in a manner to be easily understood. She also made a handsome and striking appearance. Andrew Y. Wood and George B. McBride added to the fine ensemble of the entire occasion by their greatly enjoyed solos. Miss Gwenith Price and Mrs. Katherine Norton Benner acted as accompanists in a most gratifying manner. The complete program was as follows:

Band selections—Jean Shanis, Director: (a) March, Stars and Stripes (Sousa), (b) Overture, Phedre (Massenet) (c) Valse, Amour et Printemps (Blow), (d) Selection, Coppelia (Delibes), (e) Benediction des Poignards, from The Huguenots (Meyerbeer); Songs:—(a) The Last Wych (Pinsuti), (b) Lady Mine (Old Welsh), (c) O Na Byddai'n haf o hyd (Oh! That It Was Always Summer (Davis), Festyn Davies; Send Out Thy Light (Gounod), Municipal Chorus and Orchestra; Selections on the Municipal Organ: (a) Minuet in G (Beethoven), (b) Fugue a la Gigue (Bach), Edwin H. Lemare; Celeste Aida, from Aida (Verdi), Festyn Davies; (a) Soldiers' Chorus from Faust (Gounod), (b) Stars of the Summer's Night (Woodbury), (c) With Sheathed Swords (Triumphal March, Damascus) (Costa), Inci-

dental Solo by Marie Partridge Price, Municipal Chorus and Orchestra; (a) The Lost Chord (Sullivan), (b) The Heavens Are Telling, from The Creation (Haydn); Trio—Marie Partridge Price, Andrew Y. Wood and George B. McBride, Municipal Chorus and Orchestra; The Star-Spangled Banner (Key), Chorus and Audience.

## LIVELY FARCE AT CURRAN THEATRE

"A frivolous farce of feminine foibles" best describes "Up in Mabel's Room," the famous New York farce which A. H. Woods will present at the Curran Theatre next Sunday night, December 21st, direct from a year's run in New York and Boston. "Up in Mabel's Room" was one of the conspicuous Metropolitan successes of last season, and it is said to be one of the funniest and most original farces in recent years.

It is, briefly, the story of how a young man's indiscretion came back to plague him in the very first days of his honeymoon. The evidence in the case was nothing less than a pink chemise, inscribed with the donor's name and in the possession of the fascinating, but mischievous widow, to whom it was given.

All the action transpires in a country home on Long Island, where the unfortunate hero and his bride are spending their honeymoon. The climax occurs in Mabel's bedroom and is said to be as daring and novel as it is exciting and amusing. The play has been beautifully mounted and elaborately gowned. The notable company includes Junie Ring, Carewe Carvel, Dorothy Fox Slaytor, Dorothy Blackburn, Jeanette Bageard, Sager Midgley, James Norvel, Nicholas Judels, Frederick Clayton and Joseph A. Bingham.

## AUSTRALIAN VIOLINIST LOCATES HERE

Miss Ruby McDonald, a brilliant violinist from Sidney, Australia, arrived in San Francisco a short time ago and has become a member of our musical cult. She has appeared in concert in Australia and, according to the many enthusiastic press comments she has in her possession, she unquestionably scored a series of artistic triumphs. Miss McDonald is specially praised because of her big, round tone, her sympathetic interpretations and her technical skill. She should be a welcome addition to our musical forces.

## FERRIER OPERA COMPANY

Seven performances of the "Chimes of Normandy" will be given in the original spirit by the Ferrier Opera Company from the 27th of December to the 4th of January, inclusive. Andre Ferrier, the noted French dramatic tenor (Opera-Comique, Paris) was an intimate friend of the celebrated composer Planquette; he has sung this celebrated comic opera under his direction at Paris, Brussels, London, Hastings, Biarritz and Bordeaux. Ferrier has brought back from France the music and the documents of Planquette's opera, having been fortunate in the selection of wonderful voices, most excellent artists, a complete orchestra, a first class ballet and perfect choruses, he will present the "Chimes of Normandy," reviving the exact thought of the author.

Following are the artists of the company: Mme. J. Gustin Ferrier, soprano (Serpolette) (Opera Comique, Paris), E. Lancel, (San Francisco concerts) (Germaine), C. Moncla, soprano, L. Perrine, soprano (Manette), E. Lombard, soprano (Jeanne), E. Thrower, soprano (Gertrude), Henry (Suzanne), Gardes (Catherine), Cadorna (Marguerite), Rofidat, L. Tapie, J. Tapie, Car. Weissich, M. Weissich, Mme. Weissich, P. Victor, M. Duvi- vier, S. Henry, Latour, J. Iler, A. Crespin and 15 dancing girls. Messrs. A. Ferrier (Opera Comique, Paris) (Gaspard, the miser), Armandes, baritone, Philadelphia Opera Company (Henry), Artieda, tenor, Lombardi Company (Grenicheaux), Shablo, tenor, Tivoli Opera Company, Marcel Perron, basso, Tivoli Opera Company (Bailiff), L. Aroux (A Notary), D. Cameron, Bertrand Harry, Ellsing, Tournier, Latour, Canzoche, chorus of thirty and complete orchestra directed by Hazelrigg, of Boston.

Ferrier has studied the role of Gaspard with especial care and will execute it in a most marvelous manner. Let us recall that Ferrier has been the leading character and protege of Mme. Sarah Bernhardt. All lovers of music and art will be anxious to hear and see his interpretation of Gaspard. He will be surrounded by a veritable phalanx of most excellent artists. Mme. Ferrier will be positively stunning with her animation and voice in the role of Serpolette. Tickets are on sale at Sherman, Clay & Co., for 50 cents and up. Entirely new scenery. Beautiful costumes.

## ALFRED CORTOT'S AMERICAN TOUR

When Alfred Cortot, the great French pianist, returns to America in January of 1920 for his second tour of this country, he will learn that he is scheduled to play with all the great American orchestras. He will have no less than 19 orchestral appearances. His first appearance will be with the Philadelphia Orchestra in Philadelphia, while a few days later he will play with the same organization in New York. During that same week the Cincinnati Orchestra has contracted for two concerts. Following these appearances he will tour with the Philadelphia Orchestra for a week, playing in Baltimore, Washington, Cleveland and Pittsburgh. Three weeks will intervene between this tour and his next appearance with orchestra, which will be with the New York Symphony in New York on February 8th. A few days later he will appear with the Detroit Symphony Orchestra, and the following week he will play twice with the New York Symphony Orchestra in Carnegie Hall, when he will present two special Beethoven programs. After his tour of the Pacific Coast in March he is scheduled to play with both the Boston and Chicago Symphony Orchestras, and then he will have made a complete circuit of most of the great American symphonic organizations.



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PRICE 10 CENTS

## ALBERT SPALDING SOLOIST WITH SYMPHONY SCHUMANN-HEINK TO SING AT AUDITORIUM

Plays Bruch's Scotch Fantasie With Clear Tone and Poetic Insight—  
Kalinnikow Symphony Heartily Received—Flying Dutchman Over-  
ture Arouses Enthusiasm and is Interpreted Vigorously  
by Alfred Hertz and Orchestra

By ALFRED METZGER

The sixth pair of symphony concerts which took place at the Curran Theatre on Friday and Sunday afternoons, December 19th and 21st, again attracted a sufficiently large audience to crowd every available seat in the vast auditorium. The enthusiasm attained the usual thrilling dimensions and Albert Spalding, the young American violin virtuoso, who was the soloist on both occasions, was called out more than ten times at both concerts. The ovation accorded him at both events was genuine and proved that in addition to his artistic conquests Mr. Spalding scored a distinct personal triumph.

The Kalinnikow Symphony, which was the introductory number belongs to the old school of composition, notwithstanding its rich orchestral scoring and its contrapuntal embellishments. It is rather simple in the way of thematic ingenuity and treatment, permitting one theme to linger rather longer than necessary, thus causing repetitions not always essential to the progress of the work. The symphony is decidedly melodious, one of its specially gratifying features, and its Slavic atmosphere is apparent everywhere, although there are leanings toward Wagner and Strauss occasionally. Alfred Hertz gave the work a most enjoyable reading, bringing forth its rhythmic beauty as well as its occasionally sem-barbaric climaxes with unflinching effect. It earned the applause accorded it at its conclusion.

Albert Spalding scored a decidedly personal triumph. As a violinist he revealed extraordinary faculties, but whether these justify one to apply the title "great" to him is a question that is at least debatable. These are times when the Pacific Coast Musical Review is eager to join in the campaign for the recognition of American artists. But we do not wish to dispense charity among American artists. We will recognize the merit of an artist because he deserves it, not because he happens to be born here, or to have served in the army. We do not like to tell someone he is the greatest American artist, we want him to be among the greatest artists of the world. Now, when we heard Mr. Spalding in a concert of his own a few years ago we had reason to be very enthusiastic about his work, and he then impressed us as belonging among the great violinists of the day.

At this most recent occasion he did not so impress us. First it is possible that the Bruch Scotch Fantasie is a work that did not give him the necessary opportunity, secondly he seemed to lack that intensity of expression which we always expect of a great artist. In the main his tone was clear and smooth and his intonation satisfactory. But every time he played in the highest position on the E string he failed to retain the pure quality of the tone as well as the intonation. Both on Friday and Saturday he ended the first movement with an E flat that was not as clean and precise as it should be at the hands of a virtuoso.

Then, too, we do not believe that this Scotch Fantasie was a wise selection for one of our regular symphony concerts. The least Mr. Spalding could have done was to give us a work of greater symphonic form. This Fantasie seems to us to be not much more than a medley of Scotch airs with variations, and surely there are numerous violin compositions with orchestra that would have been more dignified and more conformant to the spirit of the occasion. Mr. Hertz was indeed very diplomatic to begin a program containing this Fantasie with the Kalinnikow symphony.

Now, it is not our intention to be regarded as a fault finder. If we did not

consider Mr. Spalding worthy of serious comment we would simply ignore his presence. But we know he can play better than he did on this occasion, and we also know he could have selected a more appropriate solo. Then, this being so, why should we not mention it? We are told that it is difficult for us to secure advertisements from Eastern managers and artists, if we tell the truth about artists. But then, what is the use of having such advertisements under such

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By ALFRED METZGER

Mme. Ernestine Schumann-Heink will be with us Sunday afternoon, January 4th. If the Civic Auditorium is not filled to capacity on that occasion it will not be due to the fact that the Diva does not number her friends in this city by the thousand, nor to the lack of admiration entertained for her art among us. And so at the time of this writing we believe that standing room will be the order of the day on January 4th. To adequately write about Schumann-Heink is both

unique but compelling and without a rival. She is a real queen of song who still reigns supreme and whose artistic administration is as popular today as it was when she first thrilled us with her voice and vocal art. Anyone who can say that he or she has heard Schumann-Heink often enough is lacking in the essentials that constitute genuine love for music. Artists like Schumann-Heink can never be heard often enough, for every time you hear her you will discover new beauties of expression, additional mysteries of vocal art, hitherto unknown thrills of pleasure. To voluntarily forego the pleasure engendered by these new discoveries is to miss artistic opportunities as rare as they are necessary to your vocal education. As one New York critic so aptly put it, Schumann-Heink is an American institution. Let us add she is more—she is a musical world-institution.

And when we speak of Mme. Schumann-Heink we should not forget that she is bringing with her an artist of immense qualifications. Frank La Forge is, according to our personal opinion, the greatest accompanist before our public today. In addition we consider him the foremost American composer. His accompaniments are as unique as they are redolent with the spirit of the soloist. They are truly master pieces of pianistic art. He has composed more worth-while songs and instrumental works than any other American composer we know of. He is one of the most distinguished representatives among the artists of this country who are known to us. Indeed, when we think about truly great American artists we think of David Bispham, Lillian Nordica, Geraldine Farrar, Frank La Forge and others like them.

The world's "Queen of Song," Ernestine Schumann-Heink, has sent greetings to her beloved San Francisco through her local manager, Selby C. Oppenheimer, in the shape of two wonderful programs that she will give at the Exposition Auditorium on the Sunday afternoons of January 4th and 11th. The famous contralto, world's favorite as well as premier songbird, is now singing in greater voice than ever, having reached the full maturity of her art, and touched by the joys and sorrows of her remarkable career. The present tour of Schumann-Heink through California will be a stupendous tournee and will include a number of the interior cities in which she has never before appeared, and which will make of her appearance the ultra-important event of their musical year. She will be assisted by the famous pianist-composer, Frank La Forge, in the dual capacity of piano soloist and accompanist. The cities and dates of Madame Schumann-Heink's coming appearances, given under the management of Selby C. Oppenheimer, include the following: January 4th and 11th, San Francisco; January 6th, Oakland; January 8th, Sacramento; January 13th, Chico; January 15th, Stockton; January 17th, Modesto.

The Southern part of the State will then be visited and Madame returns north to appear on February 4th, San Jose; February 6th, Merced; February 9th, Fresno. Her hundreds of thousands of admirers are looking forward keenly to the coming tour which will be the greatest in Madame's career. Already Manager Oppenheimer has the tickets for the San Francisco and Oakland concerts on sale.



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humiliating conditions? This paper separates the business office from the editorial department, and whoever is displeased with this policy better stay away from this paper. Of course we trust that our readers will not mistake this digression as being associated with any controversy there might have been between Mr. Spalding's manager and this paper. There never was such controversy, nor did we ever try to enter into any business communication either with

(Continued on Page 8, Column 1)

very easy and very difficult. It is easy because she gives one the opportunity to dwell upon superlatives without feeling ashamed to do so. It is difficult because we had the pleasure to write so frequently about her and have used so many expressions of enthusiasm that our vocabulary is exhausted and we find ourselves running short on appropriate terms.

But of one thing we can always be certain. Schumann-Heink's art stands supreme. Her personality is not only



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## NINETEENTH YEAR

A HAPPY AND PROSPEROUS NEW YEAR TO ALL

Considering the vicissitudes that have confronted all of us during the last few years there is every reason to hope that the coming year will bring us less hardships than the preceding one. But even though we have suffered great inconveniences and, in some instances, great sorrow, it somehow has tested our courage and our character. Men and women who are able to successfully weather the troubles that have beset us in the past can look with clear eyes and an easy mind into the future. Many circumstances combine to convince us that music will play a greater role in the years to come than it ever did before, particularly in this country, and it behooves us to see to it that none will abuse the privileges accorded them. We could not possibly suggest a finer thought to the members of the musical profession than to consider the seriousness of their responsibility and the necessity of only countenancing that which is highest and noblest in the art. And this includes an ever increasing sense of placing artistic efficiency and thoroughness above commercialism. In this spirit we extend to our readers and friends the heartiest compliments of the season, trusting that the New Year will bring them happiness, contentment and success in their work.

### YOUNG PEOPLE'S XMAS CONCERT BY HERTZ

Tremendous interest is being evidenced by grown-ups, as well as juveniles, in the forthcoming Young People's Christmas Concert of the San Francisco Symphony Orchestra, scheduled for Tuesday afternoon, December 30th, in the Curran Theatre, under the direction of Alfred Hertz. The concert will begin at 3:00 o'clock precisely, and the complete orchestra will participate.

Conductor Hertz has contrived a program of the lighter masterpieces with his customary skill, and the event is certain to find favor with young and more matured music lovers. Following is the program to be rendered: Overture, The Merry Wives of Windsor (Nicolai), Allegretto, from Military Symphony (Haydn), Funeral March of a Marionette (Gounod), Harp solo, At the Fountain (Zabel), Kajetan Atti; Minuet (Boccherini), Berceuse (Jarnfelt), (Violin Obligato, Louis Persinger); Prelude (Jarnfelt), Intermezzo, Carmen (Bizet), Kikimora (Liadow).

Tickets for the Young People's Christmas concert will be popular, being priced from twenty-five cents to a dollar. They are to be had at Sherman, Clay & Co.'s.

The seventh regular pair of symphonies is announced for Friday and Sunday afternoons, January 2nd and 4th, in the Curran Theatre, when a program of symphonic favorites will be played. The symphony is to be Dvorak's "From the New World," which, shares with Tschai-kowsky's "Pathetique," the position of being the most popular of symphonies with the American public.

Debussy's Afternoon of a Faun, and Tschai-kowsky's overture-fantasia, Romeo and Juliet, which latter made such a fine impression last year, as done by Hertz, will be the remaining items.

The sixth "pop" concert is to be played on Sunday afternoon, January 11th, in the Curran, with Louis Persinger's contribution being Mendelssohn's Concerto in E minor, an admirable medium for the expression of the concert-master's artistry.

### THE CHERNIAVSKYS

Leo, Jan and Mischel Cherniavsky, the three famous Russian brothers who have brought a new interest to "trio" concerts throughout the country, will give one recital at Scottish Rite Hall in this city on Thursday night, January 15th. Very few musical attractions present a more inviting program of solos and trios than these three talented brothers.

## DESIDER JOSEPH VECSEY SOLOIST WITH L. A. SYMPHONY

Distinguished Piano Virtuoso Receives Well Merited Ovation—Saslavsky Chamber Music Society Gives Second Concert—McCoy's Hamadryads Played by Tandler—Philharmonic Orchestra Under Rothwell Again Scores Triumph—Ilya Bronson, Cellist, Scores as Soloist

By BRUNO DAVID USSHER

Los Angeles, December 22, 1919.—The Saslavsky Chamber Music Society, consisting of the Concertmaster himself, Axel Simonsen, cello, and May MacDonald Hope, piano, played on Friday evening, and with very good success. We heard Mozart's Trio, No. 5, G major, the Dumky Trio by Dvorak, E major, Op. 90, and Cesar Franck's Sonata for violin and piano. And if the program had consisted only of this last-named number the bearers, I believe, would have felt well repaid for their attendance, for Mr. Saslavsky and his inspired playing pianist did very fine work. No wonder, that this selection had been made by request, as the program announced. Mr. Saslavsky is a particularly fine interpreter of more modern works, which demand big, flowing tone and great warmth of emotion, besides considerable technique. The Dvorak Trio was given with a right measure of abandon, so that the rhythmic and folk-like characteristics could be fully enjoyed. Mr. Simonsen's tone quality was very pleasing and has seemingly increased in volume and expression. May MacDonald Hope played as musically as ever with a delightful conception of style. The ensemble work of this new musical unit has been distinctly improved since the first concert so that much good team work could be acknowledged by a truly enthusiastic audience.

The second concert of the Los Angeles Symphony Orchestra, with Desider Joseph Vecsey, pianist, as special attraction, led to a veritable ovation for this distinguished player after his skilled and poetical reading of the Schumann piano concerto. It was a great concerto in every sense of the word, packed with technical difficulties, at the same time demanding sweetness of tone and virility of accent and rhythm and it is little said, when we say that Vecsey more than did justice to these demands. It was a highly artistic performance in which technical obstacles took away nothing from the charm of his playing, the roundness and well moderated strength of his tone. It was an even, well-balanced performance which was interrupted by tempests of applause after each movement. If one bears in mind that this concerto, in a way, was written for Clara Schumann, the phenomenal player, one can better measure Mr. Vecsey's art. Mr. Tandler and his men did not always seem to agree with the pianist, but it must be remembered that it is a difficult orchestra part Schumann wrote.

As to the other numbers of the program little need to be said, particularly in these days of print paper shortage. The program opened with the Beethoven Eighth, which was played in a rather unequal manner. Generally speaking, there were episodes of real beauty when Tandler achieved truly impressive effects, however, on the whole the presentation of this cheerful work lacked in colour, virility and unity. The phrasing was uneven and the orchestral sound was often thin. The performance did little justice to this, the second last symphony of Beethoven.

The Prelude to The Hamadryads, by William J. McCoy, produced with the Grove Play of the Bohemian Club of San Francisco in 1904 in San Francisco, was very well received. Its romantic emotionalism particularly in the middle part, was well brought out, and Mr. Tandler took visible delight in giving it a good reading. It is a fluently written, pleasantly scored piece of occasion, sounds well at all times, though not exactly original in melody or harmony.

"Le Baruffe Chiozzotte," a Comedy Overture by Sinigaglia, did not seem light enough, nor graceful enough, though Tandler and his men entered well into the spirit of this Italian "much ado about nothing."

The thorough and artistic work of the Philharmonic Orchestra of Los Angeles, under Walter Henry Rothwell, was fully evidenced in the first number of the last program, played before a house which could be called fairly good. Even the Christmas preparations could not prevent many music lovers from hearing Beethoven's First Symphony. And they spent their evening "in good company," so to say.

We have heard Dvorak's "New World" Symphony, Beethoven's Fifth, Schubert's "Unfinished," Tschai-kowsky's Fourth and now Beethoven's First Symphony, and we can say that Mr. Rothwell has established a noble musical tradition in this city by playing these master works in a style eminently true to the intentions of their composers, eminently spirited and with such care that speaks for the high rank of his musical faculties, as well as for his musical knowledge. All these works have been heard here before, yet Mr. Rothwell and his fellow artists told us a new version of them, a version made possible by the infinite care bestowed on these works during rehearsals and performances.

As far as the performance of Beethoven's First Symphony is concerned, we can sum the worth of this particular reading by saying that seldom, in fact never since we listened to directors such as Nikisch or Mottl, have we been so deeply impressed with the musical potentialities that rest in Beethoven's First Symphony. It seems almost self-evident, yet we feel that it is important enough to say, that in a certain sense Beethoven's First is a difficult work, from the viewpoint of musical style. Tschai-kowsky's Fourth, so admirably played a fortnight ago, the work of a genius bursting into music, easily earns the director and players more laurels than this comparatively simple work. This first symphony of Beethoven, musically transparent almost,

was rendered technically finished, in true "old fashioned" style, with a fine restraint regarding tonal colouring, with due attention to dynamic changes. Seemingly, Beethoven must have had in mind Johann Fasch from Mannheim, who, and whose orchestra, were famous for their—for those days extraordinary—ability in the execution of dynamic tutti-changes. Intentionally or intuitively, Mr. Rothwell chose the nuances in a musically wholesome manner a style in which Haendel, for instance, revels, as does Bach, in his Brandenburg Concertos. The audience decidedly sensed the great charm and fine style of the performance and paid generous tribute to Mr. Rothwell and his men.

The Lalo Concerto in D minor for violoncello was the next number. Mr. Ilya Bronson, solo-cellist of the Orchestra, was the soloist. His technic is highly developed. He did remarkable work, tonally, as well as regards finger or bow-technic. Mr. Bronson's tone is warm, round, even and very sweet. Although this concerto bristles with difficulties, Mr. Bronson played with apparent ease, so that his listeners, perhaps, did not always realize the technical obstacles the soloist had to overcome. We had occasion before to remark on Mr. Bronson's beautiful phrasing and he showed himself to best advantage also in this direction. The audience was very enthusiastic throughout the work and Mr. Bronson's beautiful phrasing and he showed him the final movement. Distinct credit must be given to Conductor Rothwell and the orchestra who shared honors with the soloist, thanks to the excellent accompaniment.

A colourful Suite by Roger Ducasse and Wagner's Rienzi Overture, both brilliantly played, the latter very dramatic, closed the program. The people evidently hoped that the Overture would be encores, for it received an impressive, heroic and triumphant interpretation.

### SCHUMANN-HEINK'S GREAT PROGRAM

Next Sunday's Schumann-Heink program will be prolific with operatic arias, ballads, patriotic songs and other works in which the singer excels, and La Forge's contributions will increase materially the importance of the occasion. The full list of the first offering of the artists is as follows: Vitellia Aria (Titus) (Mozart), Mme. Schumann-Heink; (a) Nocturne (Chopin), (b) Dance (Beethoven), Frank La Forge; (a) Flanders Requiem (written for Mme. Schumann-Heink), (b) Expectancy, (c) Retreat, (d) To A Messenger, (e) Where the East Begins (written for Mme. Schumann-Heink), (La Forge), Mme. Schumann-Heink; Etude de Concert (MacDowell), Frank La Forge; (a) When Two That Love are Parted (Secchi), (b) Indian Love Song (Lieuurence), (c) The Home Road (Carpenter), (d) Have You Seen Him in France? (Ward Stephens), (e) Taps (Pasternack), (f) When Pershing's Men go Marching Into Picardy (Gogers), Mme. Schumann-Heink.

Madame Schumann-Heink's second and final San Francisco-recital will bring forth an entirely different program, and will be given on January 11th in the Auditorium. Oakland will be visited on Tuesday night, January 6th, and Sacramento on Thursday night, January 8th. The Stockton date is Tuesday night, January 13th, and Madame will sing in Chico January 15th, and Modesto, January 17th. San Jose and other northern California cities will be visited during February, after Madame returns from her Southern California tour. Tickets for the San Francisco and Oakland concerts are now on sale at Sherman, Clay & Co.'s stores in both cities. Madame is appearing in California under the management of Selby C. Oppenheimer.

### GLORIOUS PROGRAMS BY DUNCAN DANCERS

The return two concerts by the delightful Isadora Duncan Dancers, and George Copeland, the pianist, will exploit the wonderful combination in programs that will reveal their art at its very best. So immediately successful have these six beautiful girls and Copeland been in this city, that Manager Oppenheimer, with fine foresight, persuaded them to rearrange their bookings so that Christmas in San Francisco might be made richer by further examples of their superb art. The Columbia Theatre, where they are to appear tomorrow afternoon, and on Tuesday afternoon next, promises to be crowded to its capacity for both their events, as rarely has a combination of musical souls so completely captivated San Franciscans as these same dancers. Tomorrow's program is replete with extraordinary numbers and features, for the first time here, a series of scenes from Gluck's famous operas "Iphigenia in Aulis" and "Iphigenia in Tauride," specially arranged in sequence for the Dancers. Mr. Copeland will open the program with the Chopin Ballade No. 3, then will come the "Iphigenia" numbers. Tuesday afternoon's program is of equal interest, and includes Scenes from Gluck's "Orpheus," a specially selected Chopin group of dances by the various girls, including duets, trios, quartets and ensembles. Florent Schmitt's wonderful "Suite" of Walton and the Strauss "Southern Roses" waltz. Copeland's compositions include works by MacDowell, Mendelssohn, Rachmaninoff, Debussy, Brahms, Albeniz, Chabrier, and by special request he will again give his own arrangement of the "Blue Danube" waltz. Tickets for both of these events can be secured at Sherman, Clay & Co.'s today, or at the theatre tomorrow.



er Large Audience Listens With Pleasure to the Ideal Pianistry of the Distinguished Virtuosa in a Romantic Program

By ALFRED METZGER

Again the Players' Club Theatre was filled with an audience of serious musicians and music lovers who assembled to hear Tina Lerner in her second Historical Piano Recital on Tuesday afternoon, December 16th. This time the eminent pianist had chosen a program representing the romantic school of composition, and the works interpreted were: Variations Serieses, Two Songs Without Words, Rondo Capriccioso (Mendelssohn); Wanderer Fantasie (Schubert); Hark! Hark! The Lark, Lindenbaum, Impromptu B flat, op. 142, Impromptu F minor, op. 142 (Schubert); Minnetto Capriccioso, Invitation to the Dance, Rondo Brillante (Weber).

After listening with care and pleasure to Tina Lerner's first recital, we were inclined to assume that we had been able to fathom the innermost depths of her extraordinary artistry. But upon attending the second event we found that much of her splendid artistic expression and her elegant style of interpretation had not presented itself to our consciousness. Tina Lerner belongs to that fortunate class of artists whom you can not say to have really heard until you have attended numerous concerts, for she presents herself in entirely unexpected and new artistic poses each time. On this most recent occasion she seemed to be an entirely different style of pianist than she was on the first occasion without in the least adding to or taking away from the delightful impression received previously.

We trust we have made ourselves clear as to what we mean by this assertion. To be more exact we wish to impress our readers with the fact that while Tina Lerner was essentially a poetic interpreter of pianistic art at her first concert, she proved distinctly a romantic disciple of the art at her second concert, and while the requirements of her programs naturally insisted upon such revelations, there are but few pianists who could stand the test successfully. It requires an astonishing versatility. It was here also evident that Tina Lerner can be virile and dramatic without being noisy, and she can at the same time be graceful and poetically emotional without becoming saccharine. Whatever she does reveals intelligence and a purpose, even the simplest chromatic scales, trills or runs being colored to an extent that shows the acme of musicianship. We can not imagine a finer exposition of the Weber compositions, for instance, as given to us by Mme. Lerner.

Here her impeccable technic had full sway. There wasn't a note that could be said to be amiss, and the speed with which she played some of the most intricate and difficult passages was simply beyond belief, and if you add that in addition to this speed she never became mechanical but invariably added certain shadings and swiftly changing sentiments you may realize the unqualified enjoyment which an intelligent music lover must have received from this performance. We certainly can not understand the mental condition of anyone studying piano who fails to attend these priceless lessons in scholarly pianistic executive art. One thing is certain, anyone who fails to be interested in these recitals will never make a real worth while pianist.

#### "MESSIAH" TO BE MEMORABLE EVENT

Final rehearsals of Paul Steindorff's massive "Messiah" performance, which is scheduled for next Tuesday night in the great arena of the Oakland Auditorium, convince the producers that this will be a most unusual performance, and undoubtedly the most pretentious oratorio ever given in California. Alice Gentle, the famous Metropolitan Opera House contralto, has arrived and has joined the other principals in perfecting the final details of the performance. The great quartets will be given by a veritable "star" combination, headed by Miss Gentle and including the splendid soprano, Mande Fay, Lawrence Strauss, tenor, and Lowell Redfield, baritone.

Miss Gentle's position in the music world at once raises the importance of the coming "Messiah" performance to one of national scope, and in so far as she is to be aided by no less famous a singer than Mande Fay, the Steindorff production is doubly an event in California music history. Strauss is ideally equipped for the tenor role, as was evidenced by his superb rendition of the part in "Elijah" last Spring, and Lowell Redfield's achievements have reached the high water mark of western music. Steindorff will keep the chorus within three hundred voices, the original idea was only two hundred, but to avoid unwieldiness, a mark of three hundred maximum has been set, and the Symphony orchestra will include over sixty of the men who have so often played under the skillful baton of California's famous oratorio conductor.

Handel's oratorio had its last important revival about the bay some years ago at the hands of the Alameda County Chorus, but the preparations for the forthcoming performance will totally eclipse the magnitude of its predecessor. Tuesday night's event will be given almost simultaneously with eastern productions in various music centers where the "Messiah" is an annual Christmas event, and where equally celebrated quartets and conductors will preside. Many of the "Messiah" numbers are among the most famous oratorio arias known to exist in music. Important among the chorus is the famous "Hallelujah" chorus, "The Glory of the Lord," and "Worthy is the Lamb." Among the best known numbers to be sung by Miss Gentle is "He was Despised of Men," while Miss Fay will render "He shall Feed His Flock."

Tickets for this event can be secured at the Sherman, Clay & Co., stores in both San Francisco and Oakland, as well as at Tupper and Reed's in Berkeley. A great crowd will assemble to hear the Handel work.

Italian Room of St. Francis Hotel Crowded With Representative Musical Audience Which Listened With Much Interest to Fine Program

By ALFRED METZGER

That there was unusual interest manifested in the concert of Stephanie Schehatowitch was demonstrated by the large audience of representative music lovers who assembled in the Italian Room of the St. Francis Hotel on Monday evening, December 15th. That the young artist found a responsive chord in the hearts of her eager listeners was evidenced by the frequent expression of hearty approval through the medium of spontaneous applause. The program was one likely to test the accomplishments of the most capable pianist, for it included the following standard compositions: Variations (Brahms-Paganini), Scenes from Childhood (Schumann), Prelude, Chorale and Fugue (Cesar Franck), Rondeau des Songes (Rameau), Alceste Caprice (Gluck-Saint-Saens), Four Preludes (Chopin), Valse (Chopin), Polonaise (Chopin).

Justification for being seriously considered as an artist at a public performance must be found first in a fluent technic and trusty memory, and secondly in an individuality of style and expression. Regarding technic and memory no compromise can be permitted. Both must be practically lacking in faulty execution. Regarding the exhibition of individualistic style, however, there may exist a difference of opinion between the artist and the auditor without impairing the pianist's standing as a representative musician. For instance, because you or we may not agree with the interpretation of a certain composition does not by any means infer that the artist who transmits such interpretation is faulty in his or her conception of the work.



MISS FRANCES EAST

The Delightful Young Mezzo Soprano Who Scored a Real Artistic Success at the Italian Room of the St. Francis Hotel Last Week

Miss Schehatowitch conformed to the demands of technic and accuracy of memory to a most gratifying degree. Indeed she has mastered these two features of pianistic expression in a manner that justifies her to be regarded as a real artist. Throughout the rendition of the program she gave evidence that she is also invested with an unusual degree of emotionalism and temperament. This sympathetic attitude toward the composer causes her to be so indifferent to her general surroundings that she sways her body and guides her arms and hands with delartian restlessness. We do not believe that Miss Schehatowitch adopts this mode of physical expression purposely, but we are convinced it is her mode of visibly exhibiting the workings of her artistic mind, or shall we say, soul. In other words, if Miss Schehatowitch did not reveal her emotions in such physical form, she possibly could not play at all.

In her interpretation of Brahms and Schumann, Miss Schehatowitch showed unusual deliberation and careful phrasing and coloring. She seemed to affectionately linger over every note trying to extract from it, every sentiment of poetic or romantic value. One certainly can not deny her the tribute of admitting that she is most original in her ideas and decidedly individualistic in her style. That she succeeded in appealing to the sentiments of the greater portion of her audience was evident by the enthusiastic approval she aroused. It must no doubt be a great satisfaction to Miss Schehatowitch to know that she has succeeded in establishing for herself such a splendid following among our best musical element, and the fact that she has been able to gain the respect of such critical musical people is in itself a conquest of which any artist may justly be proud.

Frances East, an unusually gifted young mezzo-soprano, gave a concert in the Italian Room of the St. Francis Hotel on Thursday evening, December 18th. The handsome auditorium was well filled with music lovers and representatives of the social set to pay well merited tribute to this skillful young vocalist, who thus entered the musical arena of the Pacific Coast. Miss East possesses a warm, flexible voice of gratifying range and considerable sympathetic character. She sings as if she liked her art and adds to natural ability a most attractive personality. She had selected a program that sets unusual demands for a vocal artist, and she acquitted herself in a manner that justified her to look with happy anticipation into a bright future.

Her assisting artists were Emilio Puyans, the excellent flutist, who contributed a group of solos in a manner that still further endeared him to his hearers by reason of his rich, smooth tone and fine musicianly expression. Mr. Puyans also contributed an excellent obligato to Gonnod's Sing, Smile, Slumber. Rudy Seiger interpreted a group of violin solos in a manner that shows his skillful employment of the violin. His velvety tone and emotional phrasing being in evidence. Uda Waldrop did not only play the accompaniments with that finished artistry which is always so greatly admired, but showed his pianistic refinement in a number of excellent compositions which he contributed to the solo numbers on the program.

The entire array of selections presented on this occasion were as follows: (a) Chant Hindou (Bemberg), (Violin obligato by Rudy Seiger), (b) Silver Ring (Chaminade), (c) Cradle Song (Brahms), Miss Frances East; (a) Romance (C. M. Widor), (b) Menuet (Ravel), (c) Allegretto (Godard), Emilio Puyans; (a) Melodie Swedoise (Wilhelmj), (b) Impression (Ornstein), (c) Souvenir (Drda), Rudy Seiger; (a) A Dream (Grieg), (b) Chanson Norvegienne (Fourdrain), (c) Sing, Smile, Slumber (Gounod), (Flute obligato, Emilio Puyans), Miss Frances East; Aria, "Mon Coeur S'ouvre a ta Voix" (Saint-Saens), Miss Frances East; (a) Nocturne, op. 54, No. 4 (Grieg), (b) Polonaise, op. 26, No. 1 (Chopin), Uda Waldrop; (a) The Worldly Hopes Men Set Their Hearts Upon, from In a Persian Garden (Liza Lehmann), (b) The Nightingale Has a Lyre of Gold (Whelpley), Miss Frances East.

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Theodor Leschetitzky  
Pauline Lucca

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Heinrich Meyn  
Ovide Musin  
Arthur Nevin  
Albert Niemann  
Lillian Nordica  
Rosa Olitzka  
Leo Ornstein  
Kathleen Parlow  
Gertrude Peppercorn  
Pol Plancon  
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## SPALDING WITH SYMPHONY

Continued from Page 1, Column 2)  
Spalding or his manager. We are speaking generally, without having any particular artist or manager in mind.

But to come back to Mr. Spalding's violinistic art. The Bruch Fantasia did not give him any specially pronounced opportunities to display brilliant technic. It did not offer him a chance to show exceptional intellectuality. It did give him an opportunity to reveal depth and warmth of expression as well as virility and he did not take advantage of such opportunity. The best that can be said of Mr. Spalding on this occasion was that he displayed most of the time—not always—a beautiful, smooth, bell-like tone, bore himself with dignity and graceful assurance, played correctly as far as the notes are concerned, proved to be in the main—not always—in pitch and made a strong impression upon his audience by sheer force of personality. We would prefer to suspend judgment as to his actual qualifications until we have heard him again in a program of his own.

The concluding number on the program was the Flying Dutchman Overture by Wagner, which Mr. Hertz conducted in his usual virile manner and which the orchestra played with fine ensemble and splendid phrasing. Special commendation was earned by the brass section.



FRANCESCA ZARDA

The Distinguished Dramatic Soprano Who is Scoring a Series of Triumphs on Her First Pacific Coast Tour Under the Able Direction of J. H. Fitzpatrick

### ORPHEUM

The Orpheum will present a great new holiday bill which will be found particularly appropriate to this festive season. Gus Edwards himself, who has written more popular songs than any other man in America, will appear next week at the Orpheum. For a time Mr. Edwards starred himself in a series of his revues. Then he retired from the stage and produced musical comedies featuring other players. Now he is again appearing in person at the head of one of his companies. This he describes as "A Welcome Home Song Revue." As his assistants he has Vincent O'Donnell, known as Kid McCormack; Hazel Furness, a Gus Edwards' find, and Alice Furness, another Edwards' prodigy. This newest of the Edwards' productions is characteristic of the kind he has always produced, new songs, elaborate scenic settings and costume creations and a whole bunch of first released Edwards songs.

Ernest Evans and Girls, consisting of Ora Deane, danseuse; Estelle McNeal, soloist; Gertrude Zoble, violinist and Mildred Rife, pianist, will present a delightful divertissement which includes six numbers and a most tasteful and elaborate stage setting. There are few ballroom dancers who have gained such

a great following as Mr. Evans and his popularity wherever he goes is tremendous. The Arnaut Brothers in bird make-up, will offer a bird romance in bird language that is exceptionally clever because it is thoroughly comprehensible. This, however, is but a part of their performance for they are also clever musical tumbling clowns.

"Skeet" Gallagher and Irene Martin are popular from coast to coast. They term their act "Sweaters" and it is an excellent medium for bright repartee, sparkling nonsense and timely jingling musical melange. Marshall Montgomery conceded, even by his ilk, to be the greatest of ventriloquists, will introduce many novel features in his line of work. He will be supported by Edna Courtney. Jack Osterman, the newest and probably the youngest of vaudeville monologists, will give bright, sparkling stories and songs. He is the son of Kathryn Osterman, one of the most delightful of musical comedy stars.

The Jordan Girls, Nellie and Josephine, are capable and attractive comedy wire artists who accomplish with grace and ease difficult and original feats. Howard's clever trained ponies and dogs and the Ford Sisters, in their tremendously successful dancing spectacle "Frolics of 1920," will be the only holdovers in one of the best vaudeville shows ever presented.

## ALCAZAR

The Alcazar, solidly established on a bedrock foundation of popularity, offers a joyous carnival of good cheer in accord with the holiday period. The wholesome merriment of "The Little Teacher" this week, has the added Christmas flavor of gladness, youthful romance and patriotism. "A Full House," beginning next Sunday matinee, is attuned to the more uproarious New Year spirit. This bustling, hustling absurdity, is by Fred Jackson, author of "The Naughty Wife." It is a rare type of farcicality combining clean fun and incessant speed. The comic complications concern a lawyer and a crook in an accidental exchange of suit cases whereby the former acquires a stolen necklace and the thief obtains a bundle of chorus girl letters that put the legal gentleman in his power. Mixed up in the roaring situation is the maid, Susie from Sioux City, and eager to get back there from the maddening whirl of New York. All the Alcazar favorites are swept along in this cyclone of fun, which at the double header performances on New Year's Eve, at 7:30 and 9:45, runs high speed on both sides of the footlights.



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### CURRAN THEATRE

"Up in Mabel's Room," the much discussed A. H. Woods' farce, has made the greatest kind of a hit at the Curran Theatre, where the uproarious entertainment enters upon the second and final week of its engagement on Sunday night, December 28th.

Naughty, brilliant, spicy, funny, swift and daring are a few of the adjectives that have been bestowed on "Up in Mabel's Room," but none of them quite hits the mark. The play is quite unlike other farces, and yet it possesses some of the best characteristics of all the real favorites. But the main point is that "Up in Mabel's Room" is distinctive and that it is hilariously entertaining.

The action of the play revolves around a dainty, fluffy, pink chimere, which was presented to Mabel by an admirer, Garry, in a moment of "sentimental aberration." Later, Garry becomes engaged to another damsel, the "sweetest girl in the world," and the pink chimere, aforesaid, enters into the plot. Just what ensues it would not be fair to tell, but fun is on tap every minute.

Producer Woods has sent a noted company, which includes Julie Ring, Carewe Carvel, Lorothe Fox Slaytor, Jeanette Bageard, Sager Midgley, James Norval, Nicholas Judels, Joseph A. Bingham and Frederic Clayton.



### THIRD REGULAR CHAMBER MUSIC CONCERT

The Chamber Music Society of San Francisco will give its third regular concert at the Players' Club Theatre next Tuesday afternoon, December 30th. The program will consist of Quartet in B flat, by Mozart, and Quartet in D major for strings, by Franck. Seeing that every one of these excellent concerts are well attended by our most prominent music patrons, there remains but little to add to that which has already been stated in eulogistic comment regarding this exemplary organization of expert musicians. Suffice it to say that another artistic program will be added to the already long series of enjoyable events. Those who have sufficient musical intelligence to realize what it means to give a chamber music concert under the most ideal conditions, need hardly any more urging on our part to attend this next program, and those who do not possess sufficient musical appreciation to enjoy an event of this character would not go, no matter what we could say. However, we feel that there will be no vacant seats next Tuesday evening.

### CHIMES OF NORMANDY AT PLAYERS' CLUB

The Players' Club Theatre continues to be crowded with enthusiastic audiences who go to hear Planquette's "Chimes of Normandy." So successful has been the production that special arrangements have been made for a Saturday matinee, December 27th, and New Year's Eve. The other dates will be Saturday night, December 27th and the evenings of January 1st, 2nd, 3rd. Miriam M. Elkus will be seen in the role of Germaine on Saturday evening for the last time for the present, as she leaves immediately for New York for a few weeks visit.

Ellen Page Pressley will be heard in this attractive part for the January performances. Mrs. Pressley looks the part and makes an excellent impression with her splendid soprano voice. Not enough praise can be given to Eunice Mae Gilman as Serpolette. Many of her fascinated auditors have already placed her in the place of the professionals. Her natural vivacity and magnetic charm, as well as a clear, true voice, have all helped to make her a genuine favorite. Easton Kent and Louis P. Jennings, with their tenor voices, have well portrayed the part of Jean Grenicheaux and have been enthusiastically received. There could be no better Gaspard than Reginald Travers. The well known ghost scene is particularly impressive. Mr. Purrington makes a most attractive Marquis. The other parts are well taken and the chorus comes in for no small part of genuine appreciation.

Following the performances of the "Chimes of Normandy," the Players' Club will present a remarkable bill of four, one-act plays, including "The Enchantress," "Salome," "Lima Beans" and "Price of Orchids." The

"Enchantress" is entirely acted by native Chinese. "Salome" is one of the most dramatic plays to be found in the entire repertoire of one act offerings. "Lima Beans" and "Price of Orchids," for their comedy as well as pathos, round out a most interesting bill which will unquestionably add to the past triumphs of the Players' Club.

### CAROLYN ALCHIN RETURNED FROM NORTHWEST

Miss Carolyn Alchin has returned from Portland and Seattle, where she has been holding normal classes in Applied Harmony, and has resumed teaching in this city. Miss Alchin was invited to address the State Music Teachers' Association in convention at Portland, where her work was very cordially received. Two receptions were given in her honor, and a number of smaller functions. As she had more applications for lessons than she could possibly give, she is planning to send them a representative who can remain for an extended course. The State University has recently adopted her textbook, "Applied Harmony."

From Portland, Miss Alchin went to Seattle, where a class had been arranged for her by some of the University and public school teachers. The short course given them only served to create a desire for more, and they are urging her to hold her Summer Session in that city. Her work is as practical as it is unique and deserves the enthusiastic support that is so generously given.

### THE HEIFETZ CONCERTS

San Francisco is in for a series of musical thrills, for the violinistic sensations of the age, Jascha Heifetz, is headed toward California where he will appear for the first time in his meteoric career. Manager Selby C. Oppenheimer, under whose direction Heifetz appears in this city, has engaged the Exposition Auditorium for the Sunday afternoons of February 8th and 15th, and while the dates are still some distance in the future, he already is the recipient of thousands of dollars of advance mail orders. Unquestionably no musical debut of many a decade has created the discussion which Heifetz has caused. His art has been called uncanny, it is so perfect, he has been referred to as the only violinist that is always absolutely perfect, never erring in the interpretation of a single note. His genius is superlative, and every critic in every city in which he has appeared has joined his confreres in singing the unstinted praise of this young Russian lad. As a box-office attraction Heifetz is in a class by himself, his every appearance breaking a new record for point of attendance. San Francisco is keenly awaiting the coming of Heifetz and without doubt the great Auditorium will be taxed at both his concerts with an eager crowd gathered together to enjoy the marvels of his playing.

### S. F. MUSICAL CLUB CHRISTMAS PROGRAM

By Abbie Gerrish-Jones

The Christmas program of the San Francisco Club, which was given on the morning of Thursday, December 18th, in the Colonial Ballroom of the St. Francis Hotel, was replete with the spirit of Christmas, and the sweet old story of the new-born king of David's line was told over again in song that made the occasion one of solemnity as well as rejoicing.

"The Christmas Rose," a cantata by William Lester, was given by a quartet of mixed voices, with an antiphonal effect from a quartet of ladies voices in the gallery. The work is simple and melodious and was given an effective rendition by the finely blended quartette of voices. The Christmas Oratorio, by Saint-Saens, was presented by the same quartet of voices with Mrs. Orrin Kip McMurray taking the solos for soprano and Mrs. Ayers, who sang the soprano part in the first quartet, assisting, and Mrs. Xena Roberts Porter assisting contralto.

The work is of a rather pretentious character and the voices showed a smoothness and balance that comes from thorough preparation. All of the solos were splendidly given and in a difficult fugue movement carried the intricacies of the weaving melody to a final and triumphant close without a break. The voices were ideal in their relation to the character of the work and the applause was unstinted in appreciation.

The choral work was offset with two delightful numbers for the harp, played by a young performer, who, however, knows her instrument. Miss Barbara Merkeley was the artist and her numbers were encored to the echo, until after three acknowledgments the applause continuing, she returned to play a bright, lilting thing that set feet to tapping, of which, however, I did not learn the name. Mrs. Maybel Sherburne West accompanied the Cantata and Mrs. Thomas Inman presided at the piano for the Saint-Saens Oratorio. Mrs. Josephine Crew Aylwin is chairman of the program committee and to her credit must be given for the splendid Christmas offering of Thursday.

Mrs. Edward Bruner, the charming new club president, made the announcements and presented Christmas greetings on behalf of the club. Thursday's program follows: Cantata, The Christmas Rose (William Lester), Quartet—Mrs. Charles Stuart Ayers, Mrs. Byron MacDonald, Mr. Hugh Williams, Mr. Lowell Redfield; Quartet of Ladies' Voices—Mrs. Reginald MacKay, Mrs. Horatio Stoll, Mrs. George Kierulff, Mrs. Xena Roberts Porter, Mrs. Maybel Sherburne West at the piano; Prelude (Hasselman), At the Fountain (Zabel), Barbara Merkeley; Christmas Oratorio (Saint-Saens), Quartet—Mrs. Orrin Kip McMurray, Mrs. Byron MacDonald, Mr. Hugh Williams, Mr. Lowell Redfield; Assisted by Mrs. Charles Ayers, Mrs. Xena Roberts Porter, Mrs. Thomas Inman at the piano, Mrs. Josephine Crew Aylwin, Chairman of Program Committee.

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Refreshing Program Young Violinist Appears Before  
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 in Bay Cities, Andre Benoist, Pianist,  
 Assisting Artist

By GEORGE EDWARDS

Many were the questions whether Harmon Gynasium would prove a satisfactory hall in which to hear a violin recital in a satisfactory manner. But with an improvised stage along the side of the huge room, leaving the regular stage for auditors' seats, the hall gave a splendid acoustical opportunity for Albert Spalding in his single recital in this vicinity, Tuesday evening, December 9th.

A poignant wistfulness of tone and a manly simplicity of stage manners were the pervading qualities of his work. A continued sameness in volume tended, during so long a program, to a certain monotony. Andre Benoist, as accompanist, made the piano support as sympathetic as was possible in so large a room, where only the attacks are audible, and pedal effects are largely lost.

The program was delightfully unbackneyed. In place of a gymnastic concerto was given Cesar Franck's lyrical sonata, and a goodly proportion of "Novelties" further convinced the audience that Mr. Spalding is more interested in music than in tricks and display—or at least as much.

The D Major Sonata of Handel opened the program, and being one of the less known ones, was a delightful vehicle for the artist's reverent simplicity, in playing the classics. The Bach Prelude and Gavotte in E followed. The "perpetual motion" of the prelude was splendidly done. A slight faltering at moments in the rhythm of the Gavotte was noticeable, and the sudden appropriate contrasts of "loud" and "soft" in this number did more than anything else to call attention to the general sameness of force-outline throughout the rest of the program.

The Cesar Franck Sonata was obviously played with love by both performers. Scarcely did Mr. Spalding even refer to his "notes" so at home was he in the piece. The first movement was taken at a slower pace than is customary, but so sincerely and lovingly was it played, that it did not fail to convince. On the contrary, the second movement, taken at a remarkable fast speed, lost greatly in dignity and majesty (which are its primary characteristics.) And this is surprising for from his simple, powerful hearing, on the stage, one would think these were just Mr. Spalding's most natural emotional media. The Recitative was a triumph of improvisational style. Herein, the violinist touched the emotional heights of the evening. The finale was a satisfactory climax to the whole. It is to be hoped that more violinists will make a sonata of serious musical worth the principal work of their programs, rather than technical concertos arid of beauty.

A new "Theme and Variations" by Perosi opened the second half of the program. Those who have known of Perosi only as the "little Palestrina" of the present administration of the Roman Church were curious to see what a secular instrumental number of his would be like. It was entirely successful and charmingly original. A "theme" strikingly short in comparison with modern works in this form, but very like the passacaglia and continua of the early masters (Perosi is necessarily steeped in these early traditions), formed the unit of recurrence and of contrast to several elaborate and delightful variations. And in length the work proved "right," avoiding the mistake of most of the composers beginning with Beethoven, who seem to have felt "the more variations the better, of course."

A new "Valse Caprice" by Chahrier (transcribed by Loeffler) gave opportunity to the soloist for a display of his marvelous technical control. Two old English transcripts followed and the program ended with Paganini's "La Campanella" played faultlessly and with a warmth and beauty of harmonies seldom heard. The audience refused to leave without extra numbers, and Mr. Spalding obligingly returned and satisfied their worthy greed.

Albert Spalding's only appearance in San Francisco is at this week's concerts of the San Francisco Symphony, where he is being heard in Bruch's "Scotch Fantasy" for violin and orchestra.

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By ABBIE GERRISH-JONES

In spite of the "baby blizzard" that raged on the day of November 26th, some fifteen hundred people braved the elements the same evening to enjoy the Chamber Music Society's concert, given under the auspices of the Pacific Musical Society at Scottish Rite Hall. That these were of the most appreciative order of music lovers goes without saying, and the performers and their audience were thoroughly en rapport throughout an all too brief program.

The difficult Grieg Quartet in G minor, Op. 27, for strings, opened the program. The quartet is in three movements and expresses Grieg in his most volatile mood, as well as his most thoroughly national characteristics, carrying the listener through the entire gamut of emotions—intense, frolicsome, sad and gay. The composition is entirely Griegesque, peculiar and fascinating as to rhythm and accent. Bordes' "Suite Basque," Op. 6, for flute and strings, followed in four movements and was a pleasing contrast in its calm plaintiveness. It is of modern conception and technic and was given a delightful rendition.

The Goldmark Quintette, Op. 30, for piano and strings, was given as a closing number and was the gem of the program, rich in melody and wonderful harmonies, leaving with the audience the desire for more and yet more, so great was the impression of uplift left upon them as the last note died away. The entire personnel of the Chamber Music Society contributed to the program as follows: Louis Persinger, Louis Ford, Nathan Firestone, Horace Britt, Elias Hecht, Gyula Ormay, Musical Direction, Louis Persinger. Program: Grieg—Quartet, G minor, Op. 27, for Strings; Bordes—Suite Basque, Op. 6, for Flute and Strings; Goldmark—Quintet, Op. 30, for Piano and Strings.

#### SYMPHONY ORCHESTRA'S MEMBERS CONCERT

The customary Members' Concert, given annually before Christmas and before the close of the season, took place in the Palm Court of the Palace Hotel on Thursday evening, December 11th. As usual this spacious auditorium was crowded with the elite of San Francisco's music patrons, exhibiting the character of a prominent musico-social function. In accordance with the spirit of the occasion the program had been compiled from the lighter forms of musical literature and Alfred Hertz, and the members of the orchestra, succeeded in arousing the enthusiasm of this huge audience to the extent of repeated ovations.

The soloists on this occasion were Emilio Puyans, flutist, and Kajetan Attl, harpist, who interpreted the Mozart concerto for flute and harp in a manner that still further endeared them to the hearts of the music loving people of this city. This is a work that demands exceptional musicianship and artistic finesse, for it depends upon its success purely on the refinement of skill of its interpreters. It is a work that is not "showey" and consequently can not win out by mere technical pyrotechnics. It must be phrased artistically and colored with light touches. Both the soloists and the orchestra succeeded in getting the very best artistic effects from this difficult and beautiful composition.

The entire program was as follows: Overture Fra Diavolo (Auber), Concerto for Flute and Harp with Orchestra (Mozart), Messrs. Puyans and Attl; Piedmontese Dances (Sinigaglia), Scherzo, Pizzicato Ostinato, from Fourth Symphony (Tchaikowsky), The Enchanted Lake (Liadow), Kikimora (Liadow), Minuet (Boccherini), Liebestreud (Kreisler), Molly on the Shore (Grainger).

#### VERITABLE RIOT TO HEAR SAN CARLO OPERA

(From The Post Express, Rochester, Nov. 29, 1919.)  
 What for a time appeared in the nature of a pitched battle and which finally necessitated a call to police headquarters for assistance was brought about last night in front of the Lyceum theatre when a crowd of approximately 3,000 persons clamored for admission to witness the initial performance by the San Carlo Opera company of "La Forza del Destino," an opera new to most Rochesterians. At 4:30 o'clock the first of the crowd began to assemble in front of the gallery door and at 6 o'clock it had grown to such proportion that the sidewalk was crowded from Hotel Seneca to a point opposite Johnson street.

Seeing that the crowd was getting beyond control, Manager Wolff telephoned to police headquarters and a lone patrolman was sent to the theatre. The good-natured throng jostled and pushed the patrolman about and then began to get impatient at the non-opening of the theatre doors. At 7:45 o'clock men, women and children packed the street, overflowing out over the car tracks and seriously interfering with traffic. Six reserve officers were sent from the first and second precincts and considerable effort was spent in making an opening so that ticket holders could get through to the main entrance.

The gallery was soon filled and it was 8:30 o'clock before the ticket holders were seated, after which more than 1,000 persons stood in front of the theatre demanding admittance. The theatre capacity is but slightly more than 1,500 and more than 3,000 applications were made for seats. "Il Trovatore," is one of the most popular of the operas and, as every seat in the house has been sold, a duplication of the gallery crush is anticipated. Promises of better police regulations have been made.





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New York, December 21st.—"The Wayfarer," a religious musical spectacular performance, was inaugurated at Madison Square Garden last Monday night for a month's run under the auspices of the Interchurch World Movement. In addition to the soloists and principal actors there is a chorus of 2500 and an orchestra of 100. The music, a combination of church anthems, hymns and grand operas, was chosen with a view to the widest appeal. There was no narrowing down to denominational lines. Walter Hampton was Wayfarer and Blanche Yurka was Understanding. Nearly every spoken line was a quotation from a Biblical source. In theme "The Wayfarer" follows closely the original by Dr. James E. Crowther. Laurence H. Rich, in adapting it, has drawn upon the drama, the opera and pageantry to make what he calls simply "a story." It really is a story of an ordinary man, a wayfarer in life, seeing his faith destroyed by the war. The musical part of the program was excellent from every standpoint.

Speaking of the popularity of Halevy's "La Juive," with Enrico Caruso as Eleazar, for which there was a long line waiting for hours in the bitter cold in front of the Metropolitan Opera House last Monday evening, William J. Henderson, critic of The Sun, said:

There were indications that the revival of Halevy's work had aroused a new interest among the Hebrews of the city. It may be that the religious elements in the story have appealed to them, but the subject is too delicate for discussion. One remembers that there has been a certain fondness for 'Les Huguenots,' in which Catholics and Protestants slay one another to the music of an Israelite, and in 'La Juive,' Eleazar wreaks a terrible vengeance upon the Cardinal. But these are nice points and it may be discreet to doubt that they are related to the new ideas of life taken by last evening's opera."

Mr. Caruso was the dominating figure. Miss Ponselle's Rachel was vocally better than at the previous performance. So was Orville Harrold's Leopold. Mr. Rothier's Cardinal was commendable.

One of the most pleasing artists heard in recitals here this season is John Meldrum, a young pianist totally blind. At Aeolian Hall on Monday afternoon, under the management of London Charlton, he made us wonder how he, sightless, managed to play difficult music with more skill and soulful feeling than many pianists gifted with perfect vision. He was best in the Gluck-Saint-Saens "Caprice sur les Airs de Ballet." Other things that he played were the Cesar Franck Prelude, Chorale, and Fugue, a group of Chopin, and compositions by Scriabine, Debussy and Liszt.

Mme. Vera Janacopoulos, a Greek-Brazilian soprano, was another of Mr. Charlton's artists to give a recital. She appeared at Aeolian Hall on Wednesday afternoon before a large audience, who enjoyed her in a program of novelties. Chief of the novelties were four songs by Igor Stravinsky, heard for the first time in America, and with the accompaniment of a small orchestra under the suave direction of G. Barrere. In her other songs, Mme. Janacopoulos was assisted at the piano by Mlle. Marguerite Challet.

Ernest Hutcheson, pianist, who gave a recital last November, was heard in another last Monday afternoon in Aeolian Hall, under Mr. Charlton's management. Cesar Franck's prelude, aria and finale served as the opening number, followed by a group of Liszt pieces. Nine preludes and six etudes of Chopin were also played. Mr. Hutcheson may not be the most brilliant pianist in the world but he deserves great praise for his manner in treating the piano as an instrument of interpretation instead of gymnastics.

The "West Sixty-third Street Music Hall" was opened last Monday evening and proved to be an auditorium in which the acoustics are brilliant. It is smaller than Carnegie Hall but larger than Aeolian Hall. The new music hall seats 1100 persons. The honor of opening it was given to Miss Germaine Schmitzler. Miss Schmitzler appeared in a varied program which included the Beethoven C minor Variations, the Schubert C minor

Fantasia, Mozart's Pastorale Variee and three Preludes of Chopin.

Gilbert Miller's London company of players, who appeared at the New Amsterdam Theatre on Thursday night for a run in Booth Tarkington's story of "Monsieur Beaucaire" can both sing and act. The libretto of the operetta was written by Frederick Lonsdale and Messenger wrote the music, so well conducted on the opening night by Ivan Carryl. The cast includes Marion Green, Blanche Tomlin, Maggie Teyte and John Clarke. Mr. Clarke has a pleasing tenor voice which threatens to make him a matinee idol.

In Worcester, Mass. Harry Fox opened in a musical show, "Zip Goes a Million," in which F. Ray Comstock and Morris Gest provided the million. This is a musical translation of "Brewster's Millions" brought up to meet the H. C. L. by Guy Bolton, who merely doubled the amount of every sum mentioned. B. de Sylva grafted on the lyrics, while Jerome Kern gave a transmutation of music. Lawrence Wheat and Marie Carroll are in the cast.

"Miss Million," a musical farce with the libretto by R. H. Buraside and the score by Raymond Hubbell, was inaugurated at the Punch and Judy Theatre on Tuesday evening. Despite the fact that the little West Forty-ninth street theatre looks small from without and within, an adequate chorus is employed on the stage without over crowding. Mr. Hubbell composed attractive music that had the quality of sounding familiar enough to be popular. Miss Valli Valli, the prima donna, was ably assisted by Rapley Holmes, Clayton White, Carrie Reynolds and Cissie Sewell.

Beginning with the New Year there will be musical services at the Brick Presbyterian Church every Friday at the noon hour, consisting of oratorios, motifs, organ recitals. The series will be inaugurated on Jan. 2, when Handel's "The Messiah" will be given with well known soloists and a chorus under the direction of Clarence Dickinson.

The fifth evening concert of the New Symphony Society took place at Carnegie Hall Tuesday night. The program included three numbers, the E minor symphony of Brahms, Henry Hadley's tone poem, "Salome," and Wagner's "Flying Dutchman" overture. Mr. Hadley conducted his own music and obtained excellent results. There is much detail in "Salome" and the hearer is at times bewildered. The orchestration is replete with color.

The remainder of the program was conducted by Arthur Bodansky, who is to be congratulated upon the improvement shown each time the New Symphony orchestra appears in public.

The first of a series of afternoon musicales, organized by Bailli Horneman, was held Tuesday in the ballroom of the Ritz-Carlton. The soloists were Miss Ellen Rumsey, contralto, and Jascha Heifetz, violin. Miss Rumsey sang "Connais tu le Pays" from Mignon, and a group of English songs. Mr. Heifetz played compositions of Tchaikowski, Tor Aulin, Smetana, Cui and Mendelssohn. Samuel Chotzinoff was the accompanist. Among the subscribers to these musicales are Mrs. Charles B. Alexander (nee Crocker, of San Francisco), Mr. and Mrs. A. Leo Everett, Mrs. L. Stuyvesant Chapler, Mrs. Paul D. Cravath, Mrs. Henry Clews, Mrs. Henry P. Davidson, Mrs. William Jay, Mr. and Mrs. Ernesto G. Fabbri, Mrs. Cyril Hatch, Mr. and Mrs. Arthur Curtiss James, Mrs. Henry P. Loomis, Clarence H. Mackay, Mrs. Adam G. Norrie, Mrs. Henry H. Rogers, Mrs. Cornelius Vanderbilt, Miss Lucile Thornton, Mr. and Mrs. John D. Rockefeller, Jr., Mrs. William K. Vanderbilt and Mrs. Harry Payne Whitney.

Ossip Gabrilowitsch, who shines as a composer as well as a pianist, gave a brilliant recital in Aeolian Hall on Saturday afternoon, under the direction of London Charlton. In addition to his own charming melody, Opus. 8, he played Handel's "Harmonious Blacksmith" variations, Mendelssohn's "Variations Serieuses," and Liszt's Etude in F minor. The audience was large, overflowing onto the stage.

A large audience gathered in the grand ballroom of the Waldorf-Astoria last Monday for Mr. Bagley's third musical morning for this season. The artists were Miss Emmy Destinn and Giovauni Martinelli, of the Metropolitan Opera and Jacques Thibaud, violin. The accompanists were Richard Hageman, Emilio A. Roxas and L. T. Grunberg. Miss Destinn sang several Bohemian songs, among them two of her own compositions, also "Vissi D'Arte" from Puccini's Tosca, and with Mr. Martinelli, the duo from the fourth act of Verdi's Aida. Mr. Martinelli's numbers included arias from Paggiacci and Tosca, and several Italian songs. Mr. Thibaud played compositions of Beethoven, Saint-Saens, Grieg-Elman and Wieniawski. As usual society was there in large numbers.

William Simmons, a baritone of good range, gave a first song recital Wednesday noon in Aeolian Hall. The program included airs by Haydn and Handel, old English airs, three songs by Brahms, sung in English, and an extended list of songs by American writers. Mr. Simmons did his best work in the classic airs, like Handel's "Hear Me, Ye Winds and Waves," and Brahms's songs, "A Night in May" and the "Serenade."

"Aphrodite," the big musical spectacle, in the Century Theatre, has now been brought into line with municipal morals. Comstock and Gest, the producers, have made several minor changes in it, and the ethical tone of Central Park, it would appear, has now been vastly improved. License Commissioner John F. Gilchrist reported on the result of his investigation to Mayor Hylan, who started the official upheaval over the

production, and it was said that the Commissioner's statement gave the performance, as altered since the opening night, a clean bill of health. Anyone who now goes to the spectacle afraid he may be shocked is sure to be disappointed.

The Elschuco Trio, a chamber music organization, first heard here last year, gave its first concert of the current season last Monday evening in Aeolian Hall. The personnel of the trio has undergone a change. William Willeke remains the 'cellist, but Elias Breeskin is now the violinist in place of Samuel Gardner, and Aurelio Giorni, as pianist, has taken the place of the late Richard Epstein. The program comprised Schubert's E flat trio, Opus. 100, Guilkane Leken's in C minor, and Arensky's in D minor, Opus. 32. The program furnishing delightful variety. The three players won warm recognition.

Augette Foret, ballad singer, assisted by Frank Bibb at the piano, gave a recital of "Chansons en Images" Tuesday afternoon at the Princess Theatre. She was heard here in a similar recital five years ago. In costumes of the Breton peasant, the early Victorian and Marquis Louis XVI, periods and the Japanese ceremonial, Mlle. Foret sang old folksongs, songs of America and Great Britain, songs of romance and tragedy, Koto songs, given in Japanese, and other selections. Her vocal assets were limited, but she made each song interesting. Mr. Bibb's piano accompaniments contributed largely to the success of the program.

The Philadelphia Orchestra gave its second concert at Carnegie Hall Tuesday evening. Leopold Stokowski, conductor, arranged a program of variety and charm. It consisted of the overture to "Don Giovanni," the Brahms concerto for violin and 'cello, and Rimsky-Korsakow's "Scheherezade" suite. The solo players were Thaddeus Rich, concert master, and Hans Kinder, first 'cellist of the orchestra. The aim of this Philadelphia organization to reach the first rank was revealed in the playing of the Mozart overture. Mr. Stokowski and his men presented it with admirable precision.

Gavin Dhu High.

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## SCHUMANN-HEINK AND LA FORGE AROUSE ENTHUSIASM EVERYWHERE

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By ALFRED METZGER

Ernestine Schumann-Heink belongs to those very rare geniuses who neither grow old nor lose by being heard frequently. The combination of beauty of voice and warmth of temperament are so rare that an artist who possesses them may always count upon the continued affection of the musical public. And Schumann-Heink belongs to this fortunate category of artists. But in addition to her purely musical achievements Schumann-Heink also possesses that rare gift of endearing herself personally to the people. The public is just as fond of Schumann-Heink, the woman, as of Schumann-Heink, the artist, and herein lies the perennial triumph of her career. It is difficult to conquer the admiration of the people for one's artistic faculties, and it is also difficult to create a personality that coaxes itself caressingly into the hearts of the masses; but to retain this affection, when the fickleness of the public is taken into consideration, is the most difficult task of all, and the fact that Schumann-Heink is able to accomplish this rare feat is one of the miracles of the artistic world, and also a proof of her unquestionable supremacy and artistic eminence.

It is appropriate at this time to quote some of the more recent criticisms and comments that have been inspired by her performances. In the Cleveland News of October 4th we find under the signature of Archie Bell, the following tribute: "Madame Schumann-Heink's recital at the new Masonic Hall last evening was one of the most notable events in all the history of music in Cleveland. There was something appropriate about this golden voiced Diva opening our new million dollar music hall, at the same time celebrating her twenty-first anniversary as the most popular and beloved singer that this city has ever known. How the great crowd that packed every nook and cranny of the magnificent auditorium arose to greet her! How intently, almost hungrily, they caught each tone that came from her throat! In fact, how they respect, admire and love her! In a way, it was like the greatest tribute that this city has ever paid to the world's favorite contralto. Madame was never in better voice in her life. There was all that glorious freshness of tone that seems to be eternal when she sings. The variety of her interpretations was as marvelous as ever; each song complete in itself, and the whole range of the program as brilliantly colored as the rainbow. To hear her was to know a tropical sunset in a world of white, colorless voices."

Wilson G. Smith, in the Cleveland Press of October 4th, spoke thus of Mme. Schumann-Heink: "The creeping on of years has in no apparent manner dimmed the lustre of her refined artistry. The soul of her seemed touched, and she gave to her every number such heartfelt exposition as is only the result of an art controlled by psychological influences. With such singers as Schumann-Heink the supreme art is almost overlooked through the magnetic wave of heart-sympathy which vibrates in unison with humanity. Art is a great and glorious commodity, but when allied to personality that charms—nolens volens—there is nothing left but to submit to the binding chains of direct personal appeal.

"In Schumann-Heink are wedded art and personality in a plus degree. The ego of self-exploitation is forgotten in the subconscious inspiration of interpretation. This, to my critical thinking, is the secret of Schumann-Heink as an artist, and explains her universal popularity. Other singers there are who possess the vocal equipment to rival her in artistic

achievements, but they lack the popular essential of an ingratiating and admiration-compelling personality."

If there was anything to add to the pleasure of hearing Schumann-Heink again it was the delightful news that Frank La Forge is coming with her in his triple capacity as accompanist, and composer. As accompanist we do not know anyone that can share honors with him. As far as the writer is concerned Frank La Forge is the greatest accompanist he has ever heard. As pianist he

We are pleased to note that Frank La Forge has just finished a song entitled "Where the West Begins," with the well known text of Arthur Chapman. This song will be introduced for the first on Mme. Schumann-Heink's program of Sunday, January 4th. Madame is very enthusiastic about it, as well as the Flanders Requiem, also by La Forge, which has had a great success everywhere. The excellent impression that is being made by Frank La Forge may be gathered from the following extracts

With him at the piano and with her singing, this group reached the heights that we usually call chamber music, because the piano was not subordinate to the voice but a part and parcel of the beautiful musical message. This group as given last evening was an event to be chalked off in memory cherished forever as something distinct and precious.

Wilson G. Smith in Cleveland Press, Oct. 4th.—I will, however, make mention of a group of songs by her accompanist, Frank La Forge, as being entitled to distinct praise. They belong—through their musicianship and apt melodic charm—to the best of native efforts in song literature, and they were magnificently presented by the singer. The artistic claims of La Forge were further realized by his temperamental and co-operative accompaniments and a brace of solos effectively played.

Atlanta Constitution, Dec. 9th.—In strong contrast was Frank La Forge's Before the Crucifix, the music to this prayer as modern in conception as Bach is typical of another world. It introduced a group of songs by La Forge, the pianist of the evening, and probably the foremost musician in America in delicate art of accompanying. His compositions, as sung by Mme. Schumann-Heink and as they have taken their place on the programs of all the celebrated concert singers, give him likewise a leading place among the contemporary song composers.

We are pleased to note that our contention, published after Mr. La Forge's first visit to this city several years ago, that he is the foremost accompanist in America, has been adopted by many other critics in this country who evidently have come to the same conclusion. We can not imagine anyone who would willingly forego the pleasure of hearing Schumann-Heink and Frank La Forge at the Civic Auditorium Sunday afternoons, January 4th and 11th. Lacking the commercial and grasping spirit that characterizes so many artists, after they gain success, Schumann-Heink most generously has insisted that her managers bring the prices down to within reach of the people—rich and poor alike—so that all may rejoice in the wonders of her art. Pigmy minds and small souls no doubt will take advantage of Mme. Schumann-Heink's liberality in this respect and ascribe other motives to her generous impulses, but they will not succeed, for Schumann-Heink possesses the confidence of the people and they will believe in her, before they will believe in those commercialists who regard great artists as a commodity to trade with. Frequently we hear people whom we thought would know better contend that having heard a great artist once they are satisfied.

Surely such people do not go to hear an artist. They go to see an artist, but they don't realize their shortcomings. One can never hear a truly great artist often enough. Of course there are artists who satisfy one immediately after hearing them once. There are artists of whom it may be said that one hearing even is too much. But there are few artists, indeed, who like Schumann-Heink, reveal new beauties of song and new interpretative ideas every time you hear them. You can never say you really have heard them. They always add new pleasures. To say that you have heard Schumann-Heink enough is to say that you have heard all the singing you want to hear, and that in turn exposes an ignorance that does not match any ambitions you may have to become an intelligent auditor or artist.



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belongs to the real poets of the instrument. He is authoritative, accurate, and masters the keyboard and pedals to the highest degree. It will be an unusual treat to hear him again in solos. As composer he is one of the foremost of the day, and among modern writers we know of none whose pen is so prolific, original and charged with real sentiment. We are glad to note that he is lavishly represented on the Schumann-Heink programs. In these days when composers are exploited because of their personal "pull" it is a relief to contemplate the victory of one whose success is due principally to the merit of his work.

which appeared in leading Eastern newspapers recently:

Archie Bell in Cleveland News, Oct. 4th.—It is a kind fate that has brought to Schumann-Heink Mr. Frank La Forge, certainly the best accompanist in America and just as certainly one of our finest composers. So far as my ears have heard, the great war has not inspired one song of dimensions to be compared to his To Our Flanders Boys. This was written for Madame Schumann-Heink and she sings it as if she were inspired. An entire group of La Forge's songs was given including Before the Crucifix, Expectancy, Retreat and To a Messenger.



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## NINETEENTH YEAR

### SEVENTH SUNDAY SYMPHONY BY HERTZ

The seventh regular Sunday concert of the San Francisco Symphony Orchestra will be given on the afternoon of January 4th, in the Curran Theatre, Alfred Hertz conducting. The program will be identical with that rendered on Friday, consisting of three numbers particularly popular with symphony followers.

Most important of these is Dvorak's Fifth Symphony in E minor, more generally known as "From the New World" Symphony. Great controversy has raged, and perhaps still rages, as to the origin of the melodies which make this work glow and pulsate with lovely music.

Antonin himself wrote in 1900: "That nonsense about my having made use of Indian and American themes—that is untrue. I tried to write only in the spirit of those national American melodies." His sons, Antonin and Olake, have this to say: "They are absolutely our father's own mental property; they were only influenced by negro melodies."

The remaining numbers will be Claude Debussy's prelude, "The Afternoon of a Faun," based on a poem by Stephen Mallarmé, and always a favorite with symphony audiences when read by Hertz, and Tchaikovsky's brilliant overture fantasia, Romeo and Juliet.

The sixth regular "pop" concert, is announced for Sunday afternoon, January 11th, in the Curran, and it will have as soloist, Louis Persinger, concertmaster, whose violinistic artistry will be richly disclosed in Mendelssohn's Concerto for violin and orchestra, in E minor.

Following is the entire delightful program as arranged by Hertz: Symphony Pathétique, No. 6, Adagio, Allegro, Andante, Allegro Vivo, Allegro con gracia, Allegro molto vivace, Adagio lamentoso (Tchaikovsky), Peer Gynt Suite No. 2 (first time in San Francisco), Abduction of the Bride, Arabian Dance, Peer Gynt's Homecoming, Solvejg's Song (Grieg), Concerto for Violin and Orchestra, E Minor, Allegro molto appassionato, Andante—Allegro molto vivace, Finale, Allegro molto vivace (Mendelssohn), Louis Persinger; Valse de Concert, No. 1, Opus. 47 (Glazounow).

### CHIMES OF NORMANDY IN FRENCH

The first of a series of seven performances of The Chimes of Normandy in the original French was presented by the Ferrier Opera Company at the Knights of Columbus Theatre, 150 Golden Gate avenue, on Saturday evening, December 27th. The cast consisted of experienced artists well versed in operatic lore and Mr. Ferrier, a friend of composer Planquette, interpreted the responsible role of Gaspard. The other performances took place as follows Sunday, December 28th, matinee and evening; Wednesday evening, December 31st; Saturday evening, January 3rd, and Sunday afternoon and evening, January 4th. The cast included fifteen professional artists, thirty members of the chorus, fifteen dancing girls, and costumes and scenery have been specially prepared for these productions. Tickets are for sale at Sherman, Clay & Co. A detailed review will appear next week.

### TINA LERNER HISTORICAL RECITAL

The third of a series of six extraordinary Historical Piano Recitals will be given by Tina Lerner at the Players' Club Theatre next Tuesday afternoon, January 6th. These events have made such a vivid impression upon our musical public that it is hardly necessary to say very much more in their favor except to mention the important facts of their dates. The program to be presented next Tuesday will be devoted to Chopin and any one familiar with Tina Lerner's grasp of the Chopin works will realize the indescribable artistic enjoyment that is in store for anyone who will attend this important artistic event.

### SIR HENRY HEYMAN BACK FROM THE EAST

Sir Henry Heyman, the dean of Pacific Coast violinists and pedagogues, and one of the best known musicians of the West, returned from several months sojourn in the East, where he was entertained in sumptuous style and where the press did not fail to give him distinguished recognition. Sir Henry, prior to his return to San Francisco, stopped over in Los Angeles, where he heard the Philharmonic Orchestra under Walter Henry Rothwell's direction. He arrived here last Tuesday and is now very busy shaking hands with his numerous friends. The Pacific Coast Musical Review expects to publish more details regarding Sir Henry's experiences in subsequent issues of the paper.

### THOUSANDS HEAR MESSIAH IN OAKLAND

An audience of several thousand attended the elaborate performance of "The Messiah" at the Oakland Municipal Auditorium on Tuesday evening, December 20th, under the able direction of Paul Steindorff. The principal features of the performance included the splendid singing of the chorus, the exquisitely artistic work of Alice Gentle, who received a veritable ovation, Lawrence Strauss' unusually skillful tenor solos, Lowell Redfield's fine baritone voice, and Maude Fay's ringing dramatic soprano. Owing to the Thursday holiday which necessitated an earlier press-day we are compelled to delay publication of a detailed review until next week.

### CLEVER CHILDREN SCORE ARTISTIC SUCCESS

On Sunday evening, December 21st, two exceedingly talented child artists were the soloists at the weekly municipal organ recital. They were: Lina Pagliughi, the twelve-year-old soprano, pupil of Mme. S. P. Maracci, and Marian Patricia Cavanaugh, the eight-year-old pianist, pupil of Joseph George Jacobson. The huge auditorium was quite a test for the ability of these two precocious youngsters, but both made themselves heard in all parts of the house. Lina Pagliughi revealed a voice of fine quality, unusually big volume for a coloratura soprano, fine range and she sang with fervor and temperament. She possesses all the elements that justify the prediction of a brilliant future. She received an enthusiastic reception from her audience. Marian Cavanaugh exhibited astonishingly facile technique, a remarkable memory, intelligent perception and a natural artistic instinct. If she progresses in the years to come as she has done so far, there is no reason to doubt her artistic future. She received thunderous applause for her praiseworthy work. We shall look forward with interest to hear future performances of these little artists in order to watch their inevitable progress.

### CAILLEAU PUPIL GIVES FINE PROGRAM

Miss Rose Isaacs, mezzo soprano, an artist pupil of Mme. Rose Relda Cailleau, gave an excellent program for the Council of Jewish Women at the St. Francis Hotel Thursday, December 11th. She sang Down in the Desert (Ronald), Life and Death (Taylor), Sylvia (Speaks). Among the artistic features of her work were specially evident her pianissimo and the warm, rich quality of her mezzo soprano. During the week previous to this appearance Miss Isaacs sang at the Pacific Musical Society's students concert, also scoring a well merited success. Mrs. Maybelle Hughes Baalman accompanied her in a most artistic manner.

### ALBERTA LIVERNASH-HYDE SUCCESS

Alberta Livernash-Hyde, the brilliant young pianist, has been exceedingly active since the beginning of the season. Among her more recent appearances was that as solo pianist at the big benefit given for St. Mary's Help Hospital at Knights of Columbus Hall on Wednesday evening, November 12th, where she received, as usual, a most cordial welcome and ovation. On Thursday evening, November 13th, Mrs. Hyde gave a program preceding the annual play of the Girls' Club on Capp street, and being assisted by Mrs. Ragan Talbot, soprano, pupil of Jean de Reszke. Mrs. Talbot arrived but recently in California. On Friday evening November 14th, Mrs. Hyde appeared before the Parlor Club of Fresno with Miss Edna Farley, of Sacramento, who is an excellent interpretative dancer. Mrs. Hyde played three groups of piano solos, besides ten piano classics as a setting to Miss Farley's tenniscorean art. The program was enthusiastically received.

### MISS HEATH SCORES TRIUMPH AT FAIRMONT

Miss Helen Colburn Heath was the soloist at the Sunday evening concert of the Fairmont Hotel on December 28th. Her numbers included: Aria from Marriage of Figaro, Deh Vieni non tardar (Mozart), Winds in the Trees (Goring Thomas), I Hear a Thrush at Eve (Cadman), Five Little White Heads (Bischoff), Lithuanian Song (Chopin), La Poletta (S. Marchese), If I Could Know (Westgate), Ouvre tes yeux bleus (Massenet), The Nightingale Sings to the Rose (Rimsky-Korsakow), Micaela's Song from Carmen (Bizet). As encore Miss Heath sang: Noel (Adam), and Banjo Song (Homer). Miss Heath's ringing and true soprano voice aroused great enthusiasm among the large audience in attendance and the program was acknowledged to have been one of the very best ever witnessed at this magnificent edifice. Mrs. Paul Jarboe played the accompaniments most artistically. The second part of the event consisted of an excellent program most effectively rendered by Rudy Seiger and his fine orchestra.

## Gossip About Musical People

Miss Ray Del Valle, soprano, Mrs. Joseph Del Valle, pianist, and Miss Adele T. Welisch, violinist, gave a most enjoyable and artistically interpreted program at the Boys' and Girls' Aid Society, Grove and Baker Streets, on Thursday evening, December 18th. In conformance with the purpose of the event the program consisted of the lighter form of music enabling the boys to join in singing and whistling, whenever the melodies became familiar. Only boys and their teachers were in attendance and judging from the spirit that prevailed everyone thoroughly enjoyed the occasion.

Miss Marion Frazer, the exceptionally gifted and thoroughly trained young pianist, pupil of Wager Swayne, gave two representative groups of compositions before the Sorosis Club on Monday, December 14th. As usual Miss Frazer scored a brilliant success, receiving enthusiastic applause compelling her to give two encores, the first being Chopin's Waltz in C sharp minor and the second Schumann's Romance, Op. 28, No. 2. The complete program was as follows: Rondo Capriccioso (Mendelssohn), Etude Op. 25, No. 7 (Chopin), Scherzo B flat minor (Chopin), Alboradale Gracioso (Ravel), Berceuse (Grieg), Puck (Grieg), Rhapsodie No. 8 (Liszt).

Virginia Pierce Rovers, sang Nedda in Pagliacci Sunday night and Lucia on Christmas Eve, in the Washington Square Opera House, where Italian grand opera and operetta is being given alternately during the week. Mme. Rovers is scoring a brilliant success, having an opportunity to display the beauty of her voice and the artistry of her interpretation. Mme. Rovers will sing the leading roles in Rigoletto, Traviata, Faust and the Barber of Seville during the season.

Percy Grainger's orchestral work, The Warriors, which had its initial hearing in June, 1917, at the Norfolk Music Festival, was given under Frederick Stock's direction at the concerts of the Chicago Symphony Orchestra on Friday and Saturday, December 26th and 27th. Percy Grainger was engaged to play the pianoforte part in his work. Great interest was shown in Chicago in these performances and we hear that the house had been sold out. The Warriors was very enthusiastically received at the Norfolk Festival both by the critics and the large audience present. Percy Grainger also played Saint-Saens' pianoforte concerto No. 2 in G minor with the Chicago Symphony Orchestra, under Frederick Stock's direction, at these concerts.

Sigmund Bell and George Stewart McManus gave a most successful concert in Reno recently and scored such a brilliant success that we will take pleasure in reprinting the enthusiastic newspaper accounts of the event in next week's issue. Messrs. Bell and McManus have been booked to give twenty more concerts in California, beginning in February. They are deserving of unqualified success and it is gratifying to note that the public is recognizing their artistic merit. Mr. McManus has gone East for a three weeks' visit to Chicago, New York and Rochester.

Nathan Landsberger, the brilliant violin virtuoso and pedagogue, has appeared frequently in public during the latter part of the year and some of his appearances were so successful that we shall refer to them in detail in next week's issue. Particularly impressive have been some events at the College of the Pacific where Mr. Landsberger's fine pedagogical and artistic abilities contribute so greatly to the excellence of that institution.

Mrs. Frances Hamilton, the exceptionally accomplished soprano, recently scored a particularly brilliant success as soloist of the latest Loring Club concert. Her improvement since the last time we heard her has been astounding. Her voice rings out clear and accurate and she sings in splendid intonation. Her sympathetic expression shows intelligence and taste and her enunciation, in English as well as foreign languages, is concise. She received a hearty ovation which she deserved. She sang: Recitative and Aria from L'Enfant Prodige (Debussy), Le Papillon (Fourdrain), Petites Roses (Cesek), Dawn (Curran), The Loring Club, under Wallace A. Sabin's direction, did some splendid ensemble work and the orchestra, with Hother Wismer as first violin, also acquitted itself creditably. Frederick Maurer, Jr., accompanied with his well known finesse and the auditorium was crowded as usual.

Mrs. William Gerritt Orton, soprano, who has for over a year been under the training of Domenico Brescia, has been elected to fill the position of soprano soloist at St. Francis de Sales church in Oakland. Mrs. Orton has also registered on the roster of the Pacific Musical Society as a new member, and her delightful voice will be one of the pleasant surprises which the club constantly, through its president, Mrs. John McGaw, from time to time springs upon the members of the society. Mrs. Orton has an unusual repertoire, which includes operatic roles, and all the ancient and modern classics and as a ballad singer par excellence is charming. She is a distinct acquisition for the Pacific Musical Society.

Mrs. Jessica Colbert, the well known manager, spent Christmas in Los Angeles and returned to this city to find her work sufficiently accumulated to keep her very busy for some time to come.



# L. A. ORATORIO SOCIETY GIVES FINE MESSIAH PERFORMANCE

Under Direction of John Smallman, Great Handel Oratorio Receives Effective Interpretation—  
Mabel Riegelman Gives Excellent Account of Her Art—Lawrence Strauss Delights With  
His Tenor Voice and Musicianly Interpretation—Orchestra Gives Satisfaction

By BRUNO DAVIÐ USSHER

Los Angeles, December 27, 1919.—The performance of "The Messiah" by the Los Angeles Oratorio Society under the leadership of John Smallman, assisted by Mabel Riegelman, soprano, Estelle Heartt-Dreyfus, contralto, Lawrence Strauss, tenor, Joseph Porter, basso, as soloists, and by the complete Philharmonic Orchestra, surpassed all expectations. It may well be pronounced as the biggest, artistically as well as financially, most successful performance of this work in our city. And if we are not mistaken it will mark the beginning of a new era in the choral life of Los Angeles. It has been claimed that there prevailed a metropolitan atmosphere on that afternoon in the Shrine Auditorium and we are willing to back up this statement.

The concert may well be considered as a test of the Los Angeles Oratorio Society, and the Society stood the test well. It was a big step forward which the chorus has taken under John Smallman. It was a step well measured and carefully prepared by him and guided by John A. Wilforth, who four times in succession has been elected President of the Society. One may assume that with these two men at the helm and a continuance of the spirit that ensued the singers on Sunday, still greater efforts and successes may be expected from the Los Angeles Oratorio Society. As the foundation of the Philharmonic Orchestra by W. A. Clark, Jr., has given the musical life of Los Angeles a new and immeasurable impetus—the part it took in the "Messiah" performance is another proof for this statement—so the laurels won by the Los Angeles Oratorio Society, under John Smallman, will be an incentive to this Society and other choral organizations of the Southwest to undertake more and more pretentious concerts.

The concert proved that "The Messiah" is probably as popular as ever, for in spite of the nearness of the Christmas holidays, fully two-thirds, if not more, of the seven thousand seats in the Shrine Auditorium were occupied. Also, it must be stated that John Smallman and his singers and orchestra were able to hold the attention of the audience throughout the performance of the "old fashioned" work. In fact, the hearers were very appreciative, too much so in a way, for the clapping after every aria, recitative or chorus number had a rather detrimental effect on the unity of the work. While we are happy to record the facts that frequently soloists and chorus brought forth spontaneous prolonged applause from the audience, yet for the sake of greater artistic harmony and deeper effects in the future we would wish that the program book might contain a request, asking the public to postpone its expression of thanks until a more suitable moment, that is to say until an intermission or the end of the program. Aside from the fact, that Handel aimed at dramatic effects and a certain consecutiveness of artistic expression and its continuous, if although gradual, development, we would say that such restraint on the part of the public would lead to greater and more heartfelt realization of the artistic greatness of this oratorio. After all, the biblical oratorio is but a concert version of the ancient mystery play and of the mediaeval passion play, just as the profane oratorio is a concert form of the opera or music drama. By asking the public to conform with such a higher mode of appreciation the audience will come to recognize the sacredness of all true art. Thus, we could hear a symphony or a quartet without the rather disturbing interruption caused by well meant applause, which only tends to upset the artistic atmosphere created by the artists.

In spite of these cordial assurances of popular appreciation, Mr. Smallman succeeded in maintaining a certain unity of interpretation and style which can be described as traditional as well as highly musical and dramatic. He was master of his score and handled his chorus with a certainty and command of means which proved his most decided ability as choral conductor and showed amply the close understanding that existed between the chorus and conductor and among the various choir sections which were well balanced, closely knitted together and yet agile during contrapuntal or antiphonal episodes. Much credit is due to Mr. Smallman and his singers for the intelligent, almost individual interpretation of the various choruses. Intensive study only of the work could achieve this. We have seldom listened to choral interpretation of such degree. But for the fact that "The Messiah" is too well known and because reports about performances of the oratorio in the northern part of the State might lead to something like a monotony of contents of this issue we will refrain from going too much into detail regarding this point.

We wish to add that the choir includes much good material, was always in tune and displayed clear enunciation with good success even in difficult numbers, such as "Thy Yoke is Easy." We cannot refrain from mentioning the magnificent climax reached in the final chorus of the first part, culminating in: "Wonderful Counselor, the Mighty God, the Everlasting Father, the Prince of Peace," while the singing of "Surely He Hath Born Our Griefs" was remarkable for its poignancy of grief and general strong emphasis of sadness.

Although the orchestral rehearsals had to be restricted to a minimum, yet much fine work was done and a goodly share in the honours of the day must be bestowed upon the members of the Philharmonic Orchestra. We hope that the Los Angeles Oratorio will have regular opportunity to avail itself of this support, so that orchestra and director will come to know each other more fully.

The Solo Quartet was well selected. It is scarcely possible to judge a singer from first hearing in the Shrine Auditorium. This hall is so large and its acoustics so favorable that it is a strain to listen to oratorio solo work.

Mr. Joseph Porter, basso, of Los Angeles, has a beautiful and distinct oratorio voice, which carried well. It is very mobile and powerful at the same time. He displayed these qualities particularly in his last recitative and aria, the obligato for trumpet was brilliantly played by Mr. Vladimir Drucker.

Miss Mabel Riegelman, soprano, of San Francisco, to our mind, was a good choice for Handel, although she does not possess exactly the qualities one connects with a pronounced oratorio voice. However, Handel requires a soprano of considerable brilliance and technique which demands Miss Riegelman fulfilled splendidly, even in high positions. Where we did not always agree with her was in her phrasing, though we admit that Handel truly taxes the breathing technique of almost every singer and that his being not sufficiently at ease in the use of the English language leads at times to a somewhat peculiar accentuation. The latter shortcoming could perhaps be rectified by the singer. Although the soprano is kept very busy during the Pas-



MARIAN PATRICIA CAVANAUGH

The Gifted Child-Pianist, Pupil of Joseph George Jacobson, Who Scored a Genuine Success at the Exposition Auditorium on Sunday Evening, December 21st, at the Municipal Organ Recital

torale part of the oratorio, Miss Riegelman's voice showed no signs of fatigue. One could well rejoice with her manner of taking the "Rejoice" aria, which amply showed the vocal accomplishments of the soloist. Handel has probably written nothing more difficult than the aria "I know That My Redeemer Liveth" as far as phrasing is concerned. It demands extraordinary breath power and interpretative depth that borders on religious inspiration. We must say that Miss Riegelman therefore quite deserved the cordial response from her hearers, though she probably did not fully reveal Handel's greatness that lives in this aria. On the whole we feel like congratulating Miss Riegelman upon her facile technique and brilliance of tone.

Mr. Lawrence Strauss, tenor, of San Francisco, emphasized the specific oratorio character of this music very happily. He has a fine conception of the Handel style musically and spiritually. He was admirable from a vocal and interpretative viewpoint. As he is to sing the same part under Paul Steindorff in Oakland, little more need be said than that he contributed largely to the success of the day and was warmly applauded.

Mrs. Estelle Heartt Dreyfus, contralto, of Los Angeles, did not seem quite as well disposed as on previous occasions, but largely compensated the audience with her emotional wealth as a singer. Thus she appealed in a way that explained the sincere admiration in which she is held by many.

To sum up: it was a performance of which the Los Angeles Oratorio Society and our city may well be proud, particularly as the musical culture of a community or a nation may be judged by the standard of its choirs.

An attractive program, a very good audience and a

charming soloist characterized the Fifth Popular Concert, which unhappily your correspondent could not attend in its entirety. The program read: Mendelssohn—War March of the Priests from "Athalia"; Beethoven—Andante from the Fifth Symphony in C minor; (a) Massenet—Les Larmes from Werther, (b) Elgar—Haven, (c) Elgar—Where Corals Lie (from Sea Pictures) soloist, Maurine Dyer, soprano; Wagner—Prelude and Love Death from "Tristan and Isolde," (a) Grieg—Heart Wounds from the Lyric Pieces, (b) Delibes—Pizzicato Polka from "Sylvia" Ballet, Saint-Saens—"My Heart at Thy Sweet Voice," from Samson and Delilah, soloist, Maurine Dyer; Saint-Saens—Marche Couronnement, Op. 117.

Both the Beethoven and the Wagner numbers were well rendered, evoking very lively applause. Miss Dyer's soprano is of the lyric kind, velvety, round, and of dark timbre. It is well trained, not exactly large, but shows good development and stood out clearly against the orchestral sound. Her enunciation and intonation make her singing enjoyable so that the audience was quickly taken. Miss Dyer combines musical feeling with the necessary amount of stage presence, so that she makes effective use of her rich vocal treasure. Four floral gifts adorned the stage after her first group of songs.

Olga Steeb, who made such a successful debut recently at Aeolian Hall, New York City, will return to Los Angeles and give a recital on April 14th. The trip to New York was a honeymoon journey. Charles Edward Huhach, her husband, expects to open a vocal studio in the city.

Ernest Douglas had a pipe organ installed at his residence studio. He and Wesley Kuhnle, a promising young organist and former pupil of Dean Skeele, of the College of Music, will give a musicale.

Dr. Ray Hastings, head of the Organ Department of the Davis Musical College, played at a session of the Teachers' Institute of this city.

Constance Balfour was soloist at the Christmas concert given at Exposition Park.

Mrs. Estelle Heartt-Dreyfus is making definite arrangements for a recital in February. She will be assisted by Ebert Seaver and Jay Plowe, flutist.

Members of the Wan-Wan Club were impressed with the vocal art of John A. van Pelt, who was the soloist at one of the Club affairs.

Mr. Thilo Becker, piano, and Mrs. Otie Chew-Becker, violin, will give recitals in San Francisco, San Diego and other Coast cities. The local recitals number three. The first will take place early in January. In one of our recent issues the printer transposed two lines so that the names of the Beckers were somewhat incoherently linked up with a notice about one of our local music schools. We wish to state that the Beckers are continuing to teach privately.

The Los Angeles Music Teachers' Association held its annual meeting. The reports showed that much headway had been made. The business part of the meeting was followed by a lecture on "Psychology of Musical Expression." Dr. Festus E. Owen, Professor of Psychology at the University of Southern California, who delivered the paper, found an interested audience. The officers elected to serve for the ensuing year are: Miss C. Adelaide Trowbridge, president; Miss Elva Frances Pike, vice-president; Mrs. Grace Viersen, recording secretary; Miss Lillian J. Backstrand, corresponding secretary; Mrs. Norton Jamison, treasurer, Chairman of Committees: membership, Mr. Arthur M. Perry; program and press, Miss Jessie Wiemar; house, Mrs. Emma Bartlett; finance, John Bettin; auditor, Mr. Z. Earl Meeker.

Harold F. Schwab, gave his first Senior Organ Recital under the auspices of the College of Music, where he has been studying under Dean Skeele. Mr. Schwab presented a program which does credit to him and to his musical alma mater. The recital took place at the Boyle Heights Methodist Church and gave the parish choir, under Mr. Z. Earl Meeker, a chance to add distinctly to the success of the evening.

Three noted musicians are in town just at present. Madame Schumann-Heink, who is on her way to Grossmont, the singer's residence near San Diego. Alice Nielsen, prima donna, is north bound, while Sir Henry Heyman, will probably remain a few days longer so as to listen to the Popular Concert on Sunday the Philharmonic Orchestra will give under Mr. Rothwell. All three visitors assure us that the musical augurs in New York City, Chicago and Boston are watching the work of this orchestra with interest and gratification.

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An innovation, in the type of program arranged by some of the leading men's organizations, when it is specially given for ladies, will be presented by the Bay City Parlor, No. 104, N. S. G. W., in the main ballroom of their building at 436 Mason Street, Tuesday evening, January 6, 1920. An unusually elaborate program has been prepared. Seldom does the public have the opportunity of hearing so much brilliant talent in one evening's entertainment. The demand for invitations is already large. As the hall seats only 1200, the guest list will be limited accordingly. Among the distinguished artists who will participate are Giuseppe Jollain, celebrated violinist; Sigismondo Martinez, Italian pianist, who has been named by many critics "The lark of the piano;" Mrs. Richard Rees, our recognized leading lyric soprano; Carey W. Hartman, famous in the East for his wonderful presentation of Longfellow's "Hiawatha," given eight consecutive years under the auspices of the Chatauqua Society; Miss M. Rockwell and Miss M. Horn, in operatic duets and balads; Little Miss Virginia Wise, 10 years of age, premier child toe dancer; Miss Birdie Kohlein and Miss A. Avila, California beauties, well known in East Bay society circles, who will interpret exquisite classical dances, and Prof. Chas. Graeber, with an orchestra of 60.

The officers of the parlor are: George D. Shadburne, Jr., president; Arthur

"Montezuma" (Stewart), (a) To a Wild Rose, (b) To a Water Lily (MacDowell), (a) In an Oriental Temple, (b) Serenade (Redding), Overture, "St. Patrick at Tara" (Sabin).

"Montezuma," from which the opening number is taken, was written by Dr. Stewart for the Bohemian Club Jinks. "St. Patrick at Tara," by Wallace A. Sabin, was written for the Bohemian Clubs grove festivities. Joseph D. Redding's music also has been heard at Bohemian Club gatherings.

## CLEVER COMEDY AT CURRAN

Stuart Walker's production of Booth Tarkington's "Seventeen" comes direct from a years run in New York, Boston and Philadelphia, to the Curran Theatre next Monday evening, January 5. The play is a dramatic version of Tarkington's Willie Baxter stories and might as well be called a comedy of "Clothes and the Girl," for it deals with the attitude of a seventeen-year-old boy toward these important matters.

Willie Baxter, the hero, falls in love with a fluffy-haired little charmer who is visiting friends in his home town through the summer, and his ardor is so intense that his half-fledged soul gets completely tangled in the problem of wooing and of personal adornment for that great adventure. As a lover he is no favored child of fortune, for his girl is an all-round flirt who plays no favorites.

## HORTON'S COURSE IN AVIATION

Eddie Horton, organist at the California Theatre, besides being an auto racing driver of exceptional merit, has secretly been taking lessons in aviation from the various pilots at Varney Field. Horton had an ambition and it was to meet either Lieutenant Elliot or Short of the Locklear Flying Circus. The introduction to Elliot came one night last week at the California Theatre. The San Francisco Bulletin carries the following story about Horton's graduation in aeronautics.

"It seems that Horton, being what is known as 'a game guy,' told Elliot to go the limit and those who witnessed the flight of the Locklear planes can testify that he did. There were loops and turns and twists and dips and other aerial gymnastics known only to Lieutenant Locklear and his pilots, and when the plane finally settled to the ground at Varney Field, a limp and dejected Eddie Horton was lifted out and tenderly laid on the grass to recuperate. The organist was able, with assistance, to make his way to the theatre, but when he was settled at the keyboard, he could not summon the courage to press the button that raises

the elevator upon which he and his keyboard are mounted."

"I've aviated all I can stand," declared Horton, when urged by Mgr. Dir. Roth to make his usual ascent so the audience could see him, and that ended it as far as the organ recital was concerned. But when it comes to airplanes, it's a different matter and Horton says that he's game for another trial if Lieutenant Elliot will agree."

## ALCAZAR

Fred Jackson's hilarious farce "A Full House," means a house full of laughter at the Alcazar this week. "Jim's Girl," to have first San Francisco production at the Sunday matinee, January 4th, is a blend of sentiment and uproarious comedy now packing Eastern playhouses. Jim was a hard fighter in the Rainbow division. Jim's girl was his adorable little French sweetheart who smuggled her way on a returning transport and followed him to his old home town in Indiana where the thrills, humors and romances of re-adjustment to civilian life are wonderfully told by Earl Carroll, author of "So Long Letty" and "Canary Cottage," and Thomas J. Gray, the wittiest writer for vaudeville and the New York revues.



EDDIE HORTON

The Popular Organist of the California Theatre Who Has Completed a Course of Aviation

Cohn, first vice-president; John A. Tiscornia, second vice-president; Leon Stimmell, third vice-president; H. L. Gunzburger, recording secretary; I. Lindman, financial secretary; B. F. Nelson, treasurer; Dr. H. J. Phillips, marshal; Steppur; Dr. H. J. Phillips, marshal; Stephmenthal, outside sentinel; John P. Lynch, junior past president; J. A. Ephraim, A. D. Alvarez, Max Licht, trustees.

The affair is in charge of the following committees, Dr. Peter Harrison Luttrell, chairman; I. Lindeman, Stephen M. White, Leon Stimmell, A. D. Alvarez, Sam Stern, H. L. Gunzburger, H. J. Lyon, Max E. Licht.

Mrs. Geo. D. Shadburne, Jr., has assisted in assembling the program and in the general directing of the affair.

## MUNICIPAL ORGAN RECITAL

An all-American program is offered by Edwin H. Lemare for his organ recital at the Exposition Auditorium on Sunday evening, beginning at 8:30 o'clock. Three of the four composers represented are Californians—Humphrey J. Stewart, Joseph D. Redding, and Wallace A. Sabin—and the fourth is Edward A. MacDowell. Lemare also will give an improvisation in which storm effects will be introduced. The improvisation is to be based on one of the short themes, which the audience is requested to submit, and will be played before the closing number.

The selections are as follows: Processional March, from the Music-Drama,

How Willie "swanks" around in his father's dress suit, surreptitiously acquired; how he and his fellow swains nearly drive poor Mr. Parcher mad with their everlasting conversation about love; how Willie is forbidden the use of the parental dress suit; what wiles are employed to permit him to wear the sacred garment at the girl's going-away party—these are some of the matter with which the story and also the play is concerned. They may seem trivial in cold statement, but to Willie they are the most important things in the universe, and Mr. Tarkington has depicted the brain-storms of the infatuated Willie with much sympathy.

With rare skill Mr. Walker has transferred the Tarkington story to the stage, giving it all the bubbling spirit of "youth and love and summertime" by a delightful cast of young people. Thomas Kelly has leaped into fame for his sympathetic characterization of the love-sick Willie Baxter. Lillian Ross brings to life the ten-year-old villain, Jane and Lael Davis has made the fluffy "baby talk love," Lola Pratt, the toast of all who have seen "Seventeen." Judith Lowry upholds the banner of the grown-ups in the cast by her portrayal of Willie's and Jane's much-tired mother; Louis John Bartels as Genesis, the household servant; Aldrich Bowker as Mr. Baxter; Eugene Stockdale as the harassed Mr. Parcher, and a host of lively young people, including Ben Lyon, Agnes Horton and Robert McGroarty.



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## LA FORGE TRIUMPHS IN HIS HOME CITY

Appears in Excellent Program, Together With Charles Carver, Basso, at Mendelssohn Hall in Rockford, Ill., With Brilliant Success

(From the Rockford Republic, November 18, 1919)

A return to his boyhood home is always the signal for an enthusiastic gathering of music lovers and admirers of Frank La Forge, celebrated pianist-composer-accompanist, but never has he won a greater personal triumph here than that of last evening, when Mendelssohn hall fairly resounded with thunderous applause accorded Mr. La Forge and his protegee, Charles Carver, gifted young basso. This was the first program in which Mr. La Forge has contributed so liberally in the role of soloist in this city, and his playing was positively unexcelled.

Seldom does an artist of the piano command such rapt attention through every passage of his numbers as does Frank La Forge, and his is a true mastery of the instrument. Whether in the simple group of the Bach Gavotte, Haydn's Minuetto and Beethoven's Dance, or the delightful Romance of his own composition, and Liszt's magnificent Rhapsodie XII with variations on the theme Mr. La Forge held his audience in a veritable trance as he gave expression to his genius.

His numbers last evening incited an overwhelming ovation, and to his second group he added a charming Octave Etude. His delicacy of touch in the delightful pianissimo and the tremendous power displaying a steel wrist in the more brilliant demands found frequent contrasts and were but an evidence of his art. He has long been recognized as one of the foremost accompanists of the day, and this was instantly perceived in the program of last evening. Having memorized accompaniments to all his programs, for Schumann-Heink, Matzenauer, Sembrich, Alda and more recently, Charles Carver, Mr. La Forge is able to give more artistic support to the singer to whom he allows his entire attention. His accompaniments last evening were exhilarating.

Charles Carver's initial appearance in this city was unquestionably a distinct success, and he enjoyed a great share of the honors of the evening. His voice is an exceptional bass, of a rich, refined quality, and especially delicious were his lower tones. He has an exuberating temperament and his facial expression is remarkably in sympathy with the song. The opening group included the Handel "Come Beloved," the Invocation di Orfeo by Peri, sung in Italian, a cheery Beethoven number, The Kiss, Mozart's aria from the Magic Flute, and an attractive Warning of Mozart. Of a more serious theme was the Rachmaninoff "Christ is Risen" and a note of passion was reached in "After the Battle" by Moussargsky. More frivolous numbers were "Marie at the Lattice," by Franz, "Maidens are Like the Wind" Loewe, and especially beautiful were the Brahms "In Summer Fields," and Jansen's "By the Manzanares." He was obliged to return, responding with "By the

Waters of the Minnetonka" by Lieurance.

A group of French songs also served to display his vocal acquirements and were given with splendid French diction. Mr. Carver's perfect enunciation is a pleasure. The La Procession by Cesar Franck, folk-song En Passant par La Lorraine, and the unique Alger le Soir, arranged by Julian Tiersot, and Chewauchee Cosaque by Fourdrain, one of the most modern of French composers, won for him an ovation and he added an eighteenth century "Le Tambourineur" by Jean Baptiste, arranged by Weckerlin.

The program selected by Mr. Carver last evening was almost entirely new on Rockford concert platforms compelling an unusual interest in each appearance of the young artist. His last group of five compositions by his illustrious accompanist, Frank La Forge met with the acclaim which they justly merited, as Mr. La Forge ranks among America's eminent composers, and his songs are always a valuable addition to any program. "Before the Crucifix," "I Came With a Song," a delightful gem, "A Heart Mislaid," of a humorous nature and "Retreat" were sung with a perfection that was a credit to Mr. La Forge, who played the accompaniments to his compositions as only he can.

## SASLAVSKY'S LOS ANGELES TRIUMPH

Distinguished Violinist and Concertmaster of the Los Angeles Symphony Orchestra Receives Praise From the Critics

The following reviews published in the Los Angeles daily papers after Alexander Saslavsky's appearance as soloist with the Los Angeles Symphony Orchestra speaks in eloquent terms of the excellent impression he has made upon those who express their opinions in the columns of the press:

**The Los Angeles Record.**—Saslavsky is a violinist who requires no puffing at this late date. He has a reputation par excellence, well earned by years of performance including service as concertmaster of the Damrosch Orchestra, and he more than lived up to it. He plays with musicianly authority, brilliance and precision of technique, and pleasing purity and appeal of tone. He is most satisfactory.

**The Los Angeles Tribune.**—Alexander Saslavsky, concertmaster, gave us the first intimation of his musicianship in the violin theme of the overture. The solo bit was like a melodic cameo standing out from the orchestral background, a finely chiseled bit that immediately made us anticipate the greater moments of this fine violinist that were coming. Again in the "Concerto for Violin in E flat" (Mozart), Mr. Saslavsky played the solo part, giving some fine double-stopping. He plays with a big round tone, alternately some broad sweepings painting with the bow into the finest of stencils in his lighter work. It was following the "Poeme" for violin and orchestra (Chausson) which

he performed with technique and rare beauty of tone, that Saslavsky received his ovations. Nothing can tell the story of his triumph more gracefully than the laurel wreath which Adolf Tandler, conductor, placed on Mr. Saslavsky's music stand, following its presentation to him.

**The Los Angeles Evening Herald.**—This gave but a faint hint of the orchestra's perfected ensemble and it remained for the delicate Mozart violin concerto, with Alexander Saslavsky as soloist, to demonstrate their fine edge of preparedness. Saslavsky's solos were like refined, unbroken tracteries of crystalized melody, so pure was his tone and so absolute his pitch. His feeling, too, was that of a master.

## HAROLD HENRY AGAIN WINS PRAISE

Harold Henry, the popular American pianist, who will be on the Pacific Coast the end of January and the first two weeks in February (he plays with the Seattle Symphony Orchestra, February 13), will have filled twenty-five engagements between the opening of his season, the middle of October and December 19th. Upon his recent appearance in recital in New York, H. E. Krehbiel, the distinguished critic of the Tribune, said that: "Of the younger American artists of the pianoforte he is distinctly one of the most satisfying, especially in regard to the straightforward nature of his style, his poise and his musical intelligence." Mr. Krehbiel, in the course of his review, praised, in no uncertain way, "his playing of Liszt's exceedingly difficult Fantasia Quasi Sonata, a composition which calls for all that is most brilliant in the mechanics of the pianistic art, was a test he underwent with real success. His finger work was remarkably agile, his touch firm, his rhythm incisive" ending his notice by saying, "in short Mr. Henry is a very satisfying artist, well grounded and thoroughly sincere." The critic of the New York American, who in past seasons has said many complimentary things of the playing of this gifted pianist, observes that "It is notable that in each successive event he registers a more profound understanding of his art, and the gradual fulfillment of his early promises. . . . He gave force and vigor to the consequential passages. The poetic moods were disclosed with delicacy and taste." Like Henry T. Finck, the noted critic of the Evening Post, he gave praise to Henry as a programme maker. Mr. Finck said "Harold Henry made an unconventional program . . . such rearrangements are positively revolutionary, and altogether delightful. The critic of the Evening World said: "He has dazzling speed and astounding digital dexterity."

*The Pacific Coast Musical Review*

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### CHICAGO OPERA COMPANY WITHOUT CAMPANINI

**Impressive Funeral of Famous Maestro. Death of Yale's Dean of Music. Carmen Under Difficulties at the Metropolitan. Musical Art Renews Its Activities. Beethoven Association Concert. Interesting Recitals.**

New York, December 28.—Whatever may be the ultimate effect of the recent death of Cleofonte Campanini, impresario of the Chicago Opera Company, the plans for the New York season to begin in January, will go on without important change. Mr. Campanini's death did not deprive the organization of an active orchestral director. The last time he conducted was at the premiere of "Gismonda," on January 20, 1919. The conducting this season had been by Gino Marinuzzi, Louis Hasselmann, Marcel Charlier, and Teofilo de Angelis. Herbert M. Johnson, controlling director, said:

"Mr. Campanini so thoroughly outlined the work for the present season that his plans will go through without further guidance. Five weeks of the season in Chicago remain, after which there will be five weeks in New York, two weeks in Boston and two weeks divided among Pittsburgh, Cincinnati, Cleveland and Detroit. There probably will be no successor to Mr. Campanini appointed until late in the season."

The funeral of the maestro in Chicago last Monday in Holy Name Cathedral, was one of the most impressive ever held in that city. Limousines crowded each other for blocks about the cathedral and great crowds were massed about the doors, unable to obtain admission. In the interior the pews were filled to capacity with a congregation in which the greatest musical and business genius of the country was represented, while in the choir stalls stood an assemblage of operatic talent such as perhaps had never been heard in any musical presentation here before. Galli-Curci, Mary Garden and other members of the company, sang in the services which were conducted by the Rev. Father John A. Cavanaugh.

Horatio W. Parker, dean of music at Yale University and one of the foremost of American composers, died on Thursday morning of pneumonia in the home of his daughter, Mrs. Ralph Semler, at Cedarhurst, N. Y. Prof. Parker underwent an operation for appendicitis last summer and never fully regained his health. He was best known for his operas "Mona" and "Fairylane." For each of these works he was awarded \$10,000, the first prize coming from the Metropolitan Opera Company in 1911 and the second from the National Federation of Women's Clubs in 1914. He was born in Auburn, Mass., September 15, 1862.

Gatti-Casazza's enemy, indisposition, entered the Metropolitan Opera House last Monday night and set Carmen into war hysterics. At 6 p. m. two of the principal singers reported that they were unable to sing. These were Giovanni Martinelli, who should have been the Don Jose, and Margaret Romaine, announced for Micaela. A hurried survey of the possibilities led to the substitution of Giulio Crimi for Mr. Martinelli and of Edna Kellogg for Miss Romaine. Miss Farrar repeated her familiar impersonation of Carmen and Mr. Couzinou his of Escamillo.

The Society of American Singers revived "The Mikado" at the Park Theatre last Monday night for the second time this season and it was received with even greater warmth than on its first presentation. William Danforth and Frank Moulan revelled in the leading comic roles, and the rest of the company danced and sang as gleefully as though doing it around a Christmas tree.

The Musical Art Society, which had suspended its activities last winter on account of Dr. Frank Damrosch's war work, gave in Carnegie Hall on Tuesday night, the first of its series of two concerts. A "Magnificat" of Palestrina for double chorus was preceded by the hymn "Silent Night," always sung at the Christmas concert of the society. The other order numbers were Mozart's "Adoramus te," Schubert's "Salve Regina" and "Noel." Cesar Franck's "Virgin by the Manger" was also in the first part of the program. The central number was Bach's D major concerto for concertino or violin, flute and piano, with accompaniment of strings. The solo players in this were Harold Bauer, pianist; Samuel Gardner, violinist, and August Rodeman, flute.

The Beethoven Association gave its second concert in Aeolian Hall Tuesday evening, on Beethoven's 149th birthday. The membership list of the body includes many prominent musicians who donate their services because the profits go to all needy musicians. The program contained admirable variety. Among the num-

bers were the sonata in A minor, Opns. 23, for piano and violin, played by Ossip Gabrilowitsch and Mischa Elman; two sonatas for piano, in G minor, and in G, Opns. 49, by Mr. Gabrilowitsch, and the E flat sextet, Opns. 30, by Mischa Elman, violin; Emile Ferir, viola, Emmeran Stoeber, cello; Albert Chiapparelli, clarinet; Xavier Reiter, horn; B. Khon, bassoon, and L. E. Manoly, double bass. The second and fourth numbers were vocal, the air, "Penitence," and "In Questa Tomba Oscura" and "Longing," sung by Florence Easton. Wilfred Pelletier was at the piano for Mme. Easton. A crowded house enjoyed the whole program.

Jacques Thibaud, the French violinist, who has been heard here with the New Symphony Orchestra, gave a recital in Carnegie Hall on Tuesday afternoon, under the management of Loudon Charlton. His program included Lalo's concerto in F, Schumann's fantasia in C, Opus. 131, with the composer's original cadenza, a prelude in E by Bach for violin alone, an "Intrada" (seventeenth century) of Desplanes, arranged by Nachez, the prelude and allegro of Pugnani as arranged by Kreisler, a nocturne by Grieg, arranged by Elman, and Saint-Saens' "Rondo Capriccioso." With Louis Gruenberg at the piano it was a most enjoyable recital. Except for

Fritz Kreisler's revival of Schumann's fantasia in 1915 it had not been heard here for about twenty-five years—certainly by no one with better tone or finesse than that of Jacques Thibaud.

Sonia Mednedieff, an American of Russian extraction, gave a song recital Tuesday afternoon at Aeolian Hall. In Gluck's Naiade's song from "Armide" and in Gretry's "O Douce Nuit" she displayed a light voice of pleasing quality. In the French songs which followed, which included Fevrier's "Les Saisons," Hahn's "D'Une Prison," Pierne's "Le Monlin" and Szule's "En Sour-dine" and "Mandoline" she showed how much one with a limited range could accomplish in correct musical interpretation. Gavin D. High.

### SPLENDID BILL AT THE ORPHEUM

The Orpheum announces for next week another great new show. Charles (Chic) Sales, the boyish impersonator of bcolic types, will present a new offering entitled "The Rural Sunday School Benefit," which is of a protean nature and presents in rapid succession the various people who appeared on the program at a country school entertainment. He is the "lady teacher" somewhat in the "sere and yellow leaf"; a little girl speaking her piece; a sort of Topsy giggling a song; a saccharine rural professor and a constable who is on the school board. His changes of costume and make-up are made rapidly behind a small melodion and the types he presents range from 16 to 80 years of age.

Nat Nasarro, Jr., who used to be a clever member of the Nat Nazarro troupe of acrobats, now successfully bids for popularity by presenting singing and dancing numbers. Occasionally, however, he introduces an old-time feat as a reminder of the days gone by. With Nazarro is the Atlantic Fleet Jazz Band, a syncopated orchestra composed of former Bluejackets who served on various ships composing this squadron during the war. These men, while not actively engaged at their duties, used their musical accomplishments to amuse their shipmates forward and now that they are discharged they have united in forming the Atlantic Fleet Jazz Band. Charles E. Bensee and Florence Baird will present a brand new entertainment which they call "Songillage." Bensee is an American comedian and Miss Baird an attractive bit of Scotch femininity. Their songs include American and Scottish melodies.

Dolly Kay, a clever exponent of syncopation, will be heard in new songs. She has a wonderful personality and has scored a great success wherever she has appeared. Phil Phillips accompanies her at the piano. Phil Roy and Roy Arthur will present a juggling eccentricity named "A Chinese Restaurant." Phil Roy is an exceedingly dexterous juggler and the performer of many extraordinary feats. Roy Arthur is for comedy purposes as awkward as his partner is nimble and everything he attempts results in clatter, fragments and general smash up. The Rickards will be seen in a "Variety Mixture" in which they introduce card tricks, juggling feats, shadowgraphs and song and dance.

The Arnant Brothers, "The Loving Birds" and Gus Edwards' "Welcome Home Song Revue" will be the only holdovers in a bill that reaches the loftiest standard of vaudeville.

### HELEN STANLEY—AMERICAN SOPRANO

The European war, more perhaps than any other factor, brought to the front a large crop of American sopranos, many of whom were possessed of a talent equal, if not superior, to that owned by their foreign confères. It will be remembered how Manager Selby C. Oppenheimer, with a courage that proved its wisdom, deliberately selected five American singers for presentation last season, preferring to introduce native artists to the foreigners whose loyalty to the country was a doubtful quantity, and how well he succeeded in his undertaking. Madame Helen Stanley was not available for a Pacific Coast tour at that time, else she assuredly would have been one of Oppenheimer's first selections, for it did not take the war to establish Madame Stanley's place in American music. Long before hostilities started Stanley's place was assured. As a member of the Chicago Opera Company, and also the Metropolitan organization, she had achieved one triumph after the other, and was accorded the same place in her work as the famous imported songbirds. Helen Stanley, for a number of years, has been accepted as the foremost American soprano. In leading roles with both opera companies she has proven a popular "box office," as well as artistic attraction. Feeling that her forte lay in concert work, she has abandoned an operatic career to devote herself to the more comprehensive form of music work, and wherever she has appeared press and public have united in agreement that she is one of the most charming and beautiful singers now before the public.

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#### SCHUMANN-HEINK TOMORROW AFTERNOON

Tomorrow's concert by the world famous and greatly beloved diva will mark the first of two gala appearances she will make in this city on her present tour, the second being scheduled for a week from tomorrow, January 11th. Schumann-Heink is today the greatest singer in the world, the consensus of critical opinion justifying this extravagant claim that is made in her behalf. After forty years of public effort, it is claimed by such writers as Henry T. Finck, Sigmund Spaeth, Pierre V. R. Key, Richard Aldrich, and others, that she is today at the zenith of her career, singing better than ever and with a warmer heart and more cordial demeanor. Beloved by all, the war record of Schumann-Heink has won for her millions of friends and worshippers in America. She is an institution, greater than a mere singer, and more exalted than a mere woman. Mother of the army, friend of the soldier, savior of the poor and artist extraordinary, sums up the characteristics of this great woman whom San Francisco will honor tomorrow.

Frank La Forge, greatest of American pianists, internationally famed composer, and accompanist par excellence, is now with Schumann-Heink and is lending his art toward the further success of her concerts. He will preside at the piano for Madame's songs, and will further exploit his tremendous art as piano soloist.

On next Tuesday night, Madame Schumann-Heink will sing at the Auditorium in Oakland, and on Thursday night at the Clunie Theatre in Sacramento. Splendid programs have been announced for these extraordinary events. Her final San Francisco appearance for this season takes place at the Auditorium on Sunday afternoon, January 11th, when a program almost entirely different will greet another houseful of local music lovers. Later she will sing in Stockton, January 13th; Chico, January 15th; Modesto, January 17th; San Jose, February 4th; Merced, February 6th; and Fresno, February 9th. Her California tour is under the management of Selby C. Oppenheimer.

#### UNIVERSITY THANKS BEEL AND MC MANUS

The following letter was sent to Sigmund Beel in appreciation of his and Mr. McManus' work in behalf of the University of California Extension Course:

At its meeting recently the University Extension Administrative Board passed a vote expressing its thanks for your cooperation in our Extension work. The Board was particularly pleased with the accounts of the three concerts recently given in San Francisco. They believe that these concerts make for a finer appreciation of music in California. At your convenience, I should like to receive from you the programs for the two concerts that will be given February 3 and 10, 1920, in Wheeler Hall.

With best wishes, I am sincerely,

L. J. RICHARDSON,  
Director.

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## CALIFORNIA FEDERATION OF MUSIC CLUBS

## A Fitting New Year Resolution For Every Club Should be a Determination to Join This Federation and Make it a Great Success

We can not imagine a finer New Year resolution for every music club in California than to determine its membership in the California Federation of Music Clubs and thus assist in the noble endeavor to unify the music clubs of this State in order that they become a potent factor in the musical life of the nation. The Pacific Coast Musical Review sincerely believes that the important question of finding an adequate concert field for our distinguished California artists, who live among us, will never be solved until all our music clubs combine to create audiences for them. And it is as certain as the sun rises and sets that as soon as this California Federation of Music Clubs is upon a satisfactory working basis, it will be affiliated with an Oregon and Washington Federation, thus forming an entire Pacific Coast Federation.

Presuming that there are one hundred music clubs in California, and each club has only a membership of 100, there is a total of 10,000 musical people in one organization. Counting the Northwestern States as also having 10,000 club members, our Pacific Coast artists may appear before 20,000 people. If each of these people would contribute 25 cents a month or \$3 a year toward this cause there would be a fund of \$20,000 to be used in the interests of promoting the ability of our Pacific Coast artists or other musical problems. Surely this is an aim well worth working for.

Mrs. Bessie Bartlett Frankel, President of the California Federation of Musical Clubs, is most energetic and ambitious and is exactly the right executive officer of this organization and we know that under her administration the federation will grow and increase in influence. Following are two letters that are being sent out by the Federation and those receiving them should pay strict attention to the same and respond to them promptly. This paper will do all in its power to see the aims and purposes of the federation encouraged and attained..

\* \* \*

Here are the two letters above referred to:

Dear Madam President:

I have the privilege of extending most cordial greetings to you and the members of your organization for the coming year, from the National Federation of Musical Clubs.

Most of you will have had your first meeting and the year's work will have been outlined, may it's purposes be of the highest and may the best of the ideas become crystallized by the close of the season.

The outlook for the Federation and music in general is most promising. We have all learned by the sacrifices of the past two years to work shoulder to shoulder, forgetting personalities, each giving to his brother of his very best. May we not carry this same thought into our club life and put into practical use that which we had to do in the emergency. That little word "Service," has such a depth of meaning and after all it is only another way of expressing federation and loyalty. Loyalty to our State, to our Club, and to our own Composers and Artists.

The motto for the California Federation of Music Clubs this year is "A Music Club in every city or town in every county in the State," in this way bringing music into every community and in the endless chain make a tour possible for our own resident State artists.

November the eleventh is the Third National Song Day and falls upon "Armistice Day." It will be a State holiday and probably a National holiday. We are asking that in every community, either as an individual organization or in one great body, the people gather together at eleven o'clock, a. m., and hold a Sing, so that at that hour the entire Nation will be one great wave of song, each one expressing their joy for peace, their gratitude for those noble men who gave their lives and for those who were fortunate enough to return home to us. Will you not join with other organizations in your city or be responsible for such a Memorial Sing. November eleventh at eleven o'clock! ! ! !

It will be my pleasure this year to send you a monthly message from your State Board. We are here to serve you. Remember you are the California Federation of Music Clubs.

With all kindest wishes for a successful season,

Yours for Music,  
BESSIE BARTLETT FRANKEL,  
President.

## MISS LANCEL SINGS IN MILL VALLEY

The Mill Valley Musical Club, a new and ambitious musical society, recently founded has a large enrollment of active and associate members among whom are many capable local musicians and members of the elite of the community. The club plans occasionally to have the pleasure of hearing artists from San Francisco and Miss Emilie Lancel was engaged to sing at the most recent event which took place on Tuesday evening, December 9th. Her numbers included: Soliloquy of Jeanne d'Arc from Charles VI (Haley), Apres un Reve (Faure), Thou Art so Like a Flower (Chadwick), The Worldly Hopes, aria from In a Persian Garden (Lehmann). Walter Frank Wenzel was the accompanist.

Conductor Rothwell will program two novelties for Los Angeles in the coming pair of concerts, January 2nd and 3rd. One is Liszt's symphonic poem "Orpheus," the other "Le Carnaval de la Princesse d'Auberge," by the Dutch composer Bloek. Concertmaster Sylvain Noack, whose solo appearances with the Boston Symphony Orchestra are well remembered by music lovers of that city, will play the Mendelssohn Violin Concerto.

The officers of the California Federation of Music Clubs wish this year to be notable for the splendid work done by the many clubs which compose the organization. Much interest is manifested in the development of American Music, programs are already planned which excel those of last year, in fact the outlook for the coming season of music in California is most encouraging.

If we would grow, and lead among the States of the Union, we must let the public know what we are doing, and this can only be accomplished through publicity. The Publicity Department offers this opportunity to each club of the Federation and it is hoped that none will fail to take advantage of it.

Not knowing the name of the Publicity Secretaries of the many clubs, I am asking each Club President to immediately make such an appointment, if the same has not already been made, and that the title of such officer be that of Federation Secretary.

The duties of a Federation Secretary shall be to send the State Publicity Chairman, not later than the seventh of each month, a report of the Club's activities hat may be of interest to the public, to make the report as brief as possible and have the same typewritten.

Trusting that I may have your hearty cooperation, I am,

Very truly yours

CHAS. C. DRAA,  
State Publicity Chairman.

## NOTRE DAME CONSERVATORY ACTIVITY

## Famous San Jose Musical Institution Enjoys Well Merited Success Both as to Students Enrolled and Talent Introduced

The Pacific Coast Musical Review is pleased to hear the best of news from the Notre Dame College of Music in San Jose for the season 1919-1920. Some of the students already introduced to the musical public in past seasons are continuing their studies with renewed zeal and energy and are revealing marked progress while there are also quite a gratifying number of new disciples who are just beginning to make a record for themselves. The class of music students is larger this year than it has been for the last few years, although, considering the conditions prevailing, the Notre Dame College is heartily to be congratulated for the excellent showing it has made.

Although this may be somewhat late in the day to record the success of the Cecilian Musicale, which was given on Friday, November 21st, the event proved such an unqualified artistic triumph that we feel it to be but just to give it publicity even now. The program presented on that auspicious occasion included compositions by Weber, Thomas, Raff, Huber, Lemare, Nevin, Kreisler, Leschetitzky, Papini, Geehl, Brahms and Hartwell Jones. The soloists consisted of the following able young musicians: Marguerite Matheu and Eva Ibarra, harpists, who played a duet, Gladys Boussum, piano; Marguerite Matheu, harp; Marjorie Booth, violin; Maxine Cox, piano; Loretta Jaeger, voice. There were also several excellent ensemble numbers by the following: Piano—Catherine Ynostrosa, Helen M. Foley, Catherine Yager, Frances Bambury; Semi-Chorus—sopranos: Violet Bulmore, Gladys Boussum, Eileen Daly, Adeline Williams, Catherine Yager, Ramona Rianda; Ruth Neary, Martha Watson, Nell Thompson, Maxine Cox; alto: Loretta Jaeger; violin obligato: Marjorie Booth; harp: Marguerite Matheu; piano: Alberta Mooney. The Notre Dame College Orchestra also participated in the event and exhibited its usual efficiency. This orchestra consists of: First violins—Marjorie Booth, Virginia Matheu, Violet Bulmore, Pauline Giacomini, Gladys Boussum, Hallie Mae Caplis, Beatrice Caplis; second violins—Georgia Benson, Clare Dolan, Stella Nicora, and Annie Pipes; Third violins—Mary Mello, Margaret Jones, Lani Holt, Anita Denham; Fourth violins—Maria Prieto, Rosinda Fortin; Cello—Maxine Cox; Piano—Leonora Yherri, Alberta Mooney. The accompanists were: Maxine Cox, Marguerite Matheu and Alberta Mooney.

In a two column account of this event the San Jose Mercury spoke in glowing terms of the artistic efforts revealed on this occasion. In speaking of the solo and duet numbers the Mercury said: "In Andante Religioso by Huber, Miss Marguerite Matheu, who appeared several times on the afternoon's program, showed to great advantage the gracefulness of her harp work. The piece is a very difficult one containing hard passages, apeggios and glissandos which were executed with ease and grace.

"The next number Andantino by Lemare, brought two Notre Dame artists, who are not new to those who have had the fortune of attending some of the previous recitals. Miss Marjorie Booth, in the violin solo and Miss Maxine Cox, piano, added to their past accomplishments in this number. Miss Booth appeared in her junior recital last year and even though she showed ability then her performance Friday surpassed it. Her double stop work was exceptionally good.

"Liebesfreud, by Kreisler, was beautifully rendered by Miss Virginia Matheu, with her sister, Miss Marguerite Matheu, on the violin. Arabesque, by Leschetitzky, played as a piano solo by Maxine Cox, was a beautiful number. It was a difficult composition well mastered, with passages in sixths in which the phrasing was excellently and smoothly done.

"Miss Loretta Jaeger, who came to the College last March, showed to wonderful advantage in the vocal solo, For You Alone, by Geehl. She was accompanied by Miss Maxine Cox, whose work has brought her the highest praise upon her every appearance. Miss Jaeger, who is a Santa Clara girl, has the making of a wonderfully beautiful contralto voice. Even with the extremely short time she has been in the College this beauty and depth of tone was brought out in a most pleasing way. A great success can assuredly be predicted for this young artist.

"Miss Marjorie Booth is not a stranger to this city. She has demonstrated her abilities and her artistic understanding upon previous occasions. Her success was repeated in the next number on the program, Hungarian Dance No. 7, by Brahms, as a piano solo. The piece, with its characteristic Hungarian moods, was handled in a masterly manner."

## FARMER'S SON BECOMES LEADING TENOR

John Hand, born some 31 years ago out west in one of the fertile valleys of the Rocky Mountains, reared by a successful rancher and stockman, is now coming into national prominence as one of America's leading tenor artists.

As a boy he showed a keen talent for music. At the age of ten he played second cornet in a country band. Three years later he was playing first cornet and at the age of nineteen was director of a brass band and leader of a small orchestra.

John Hand was principal of a music school at twenty and sang his first role in Beggar Student at twenty-two, it being necessary for him to travel on horse back 60 miles and by rail 140 miles each week for rehearsals, and he did his traveling by night that his school work would not be interfered with.

Last August John Hand made his first appearance on the Pacific Coast at a summer festival in the Tacoma stadium. Nearly 15,000 people gathered to hear him and according to the press commentators, he was given a real sweeping ovation and it was necessary for the festival committee to give a repeat concert in the Tacoma Theatre the night following the stadium appearance. Of the appearance at the stadium, Francis Stone Burns, of the Tacoma Ledger, says: "And to John Hand, tenor, was accorded the most enthusiastic approval of any singer of the summer, the audience cheering and calling wildly after his third encore, following 'The Lament,' from Paggiacci, until he came back to give 'La donna e mobile' from Rigoletto, his big manly tenor and the selections he sang having completely caught and held the hearts and musical minds of the men and women who heard him."

Of Mr. Hand's appearance in Tacoma Theatre, the Tacoma Times says: "Although the audience which packed the Tacoma Theatre to its doors Sunday was not so large as that which greeted the singers at the Stadium Saturday night, it was none the less enthusiastic. John Hand's tenor, which made such an instantaneous and marked triumph in the first concert, was accorded an even greater ovation in the second appearance. His rendition of favorite Irish numbers like 'When Irish Eyes Are Smiling' and 'Wild Irish Rose' brought his Stadium audience almost to their feet in their enthusiastic demands for continued encores."

This introduction in the great northwest has resulted in 31 engagements for this deserving artist. Beginning at Everett January 3, 1920, he will proceed southward, singing next at Seattle with the Norwegian Male chorus, under direction of Rudolph Moller. At Tacoma he will sing his third engagement under direction of the St. Cecilia Club. Two engagements at Portland and one at Salem, Oregon, with the noted Apollo Club; then to Aberdeen, Chehalis, Astoria, Eugene, Lodi, Santa Cruz, Modesto, Fresno, Bakersfield, Oakland, two engagements at San Francisco, and it is said one of these may be with the Minneapolis Symphony. His engagement will take him on through Southern California, Utah, Idaho, Montana and Wyoming.

Mr. Hand's manager, John Russon, states that many inquiries are being received in connection with Spring and Summer festivals and the indication is that a very busy season awaits this young artist.



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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, JANUARY 10, 1920.

PRICE 10 CENTS

## ERNESTINE SCHUMANN-HEINK SOUNDS INNERMOST EMOTIONAL DEPTHS

Resonance of Voice, Clarity of Diction, Innermost Depths of Emotion and Above All Intellectuality of Expression  
Represent the Diva's Leading Faculties—Frank La Forge at His Best as Pianist and Composer.  
Flanders Requiem an Inspiration

By ALFRED METZGER

Several thousand enthusiastic admirers of the genuine art of song welcomed Mme. Ernestine Schumann-Heink at the Exposition Auditorium Sunday afternoon and demonstrated by their frequent outbursts of genuine delight that they found music impersonated in that truly wonderful exponent of vocal expression. Unless you can actually feel how great an artist Mme. Schumann-Heink really is, and unless you can understand our unalloyed admiration for such vocal art as Schumann-Heink reveals we can not admit that you comprehend the innermost depths of singing to a sufficiently thorough and intelligent degree to possess those qualifications that combine to make the music lover par excellence. Anyone who can not actually feel the greatness of Schumann-Heink, without having to be told, is surely lacking in the essentials of a connoisseur, and is unfortunate enough to be merely an admirer of superficialities.

Even though Mme. Schumann-Heink did not possess the most remarkable contralto voice the world has ever produced, even though the vigorous, resonant and warm tones did not issue forth with freedom and accuracy, this extraordinary genius would still remain a singer of the highest rank and the greatest force, for she adds to the beauty of a truly wonderful vocal organ the individual virility of her original and intellectual mode of expression. After listening during a period of thirty years to the world's greatest artist with an ear trained to the beauties of music by thorough musical education, the writer does not believe himself presumptuous to claim that he is sufficiently well equipped to pass intelligent judgment upon an artistic performance, and unless anyone really has had the advantages of education and practical experience, we do not consider him or her sufficiently authoritative to pass a public judgment. And with this fact before us we maintain that there is no one before the public to-day who can give us quite so satisfactory a vocal demonstration as Schumann-Heink did at her concert last Sunday. Any vocal student who fails to listen to Schumann-Heink every time she appears willfully neglects to take advantage of a rare opportunity to add to his or her vocal knowledge.

In these days when a number of bigots, laboring under the delusion that they are patriots, deprive the musical public of some of its dearest treasures, it is difficult for any artist to select a program that does justice to his or her art. Thus Schumann-Heink, who, throughout the deplorable world conflict, has borne herself with a dignity and with a loyalty that will never be forgotten, really places her greatest artistic sacrifice upon the altar of her American patriotism when she voluntarily omits her cherished German songs from her programs. She is one of the few, if not the only, artists who could sing a German song without offending the sensibilities of most music lovers, but she wisely refrains from giving offense, and this diplomatic and tactful action, which really lessens the artistic character of her programs to a certain extent, will ever be remembered with gratitude by the American musical public.

Under these conditions Mme. Schumann-Heink's programs are indeed well selected. The Titus aria by Mozart is a work of supreme artistic qualities and in the care of the diva it becomes a work of great musicianly depth and intelligent interpretation. One must hear Schumann-Heink sing it to appreciate its dignified beauty. We can not possibly bestow upon Frank La Forge a finer com-

pliment than to say that his group of songs is the only one that we could possibly accept in place of some of the classics that anti-musicalism ostracizes. The writer has listened with more than casual interest to all the compositions that have come to his notice since the war and that are supposed to take the place of those that are omitted. We do not belong to those writers who have persistently condemned American compositions, or the works of American composers. On the contrary we dare say

more than ever. The Flanders Requiem, as sung by Schumann-Heink, must be considered an inspiration. It is not only vocally solid and inspiring, but the piano part is indeed a piano solo. It is charged with virility, built up with magnificent architectural genius, stirs the soul with the color of its thrilling appeal and is written to words of dignified simplicity. It is a song that will never die and that will add to Frank La Forge's immortality as a composer. Vocally it is an incantation, instrumentally it is a classic funeral

singer, which sounded splendidly in English and proved a striking defense of the Musical Review's campaign to have all music sung in English. Another new work of Frank La Forge's was *Out Where the West Begins*, a delightfully breezy acknowledgment of the West's charms written most ably by Arthur Chapman, who evidently knows how to write for the plain people, and who does not couch his sentiments in terms of encyclopaedic haziness. Mr. Chapman's lyrics are direct and from the heart so that all may hear and understand. Mr. La Forge's music is equally direct, carelessly melodious and joyfully sincere. Both the *Flanders Requiem* and *Out Where the West Begins* were accorded spontaneous and prolonged ovations. Schumann-Heink sang the western song with that freedom of abandon which only she knows how to transmit to her audiences.

The last four songs were practically all that one might call hold-overs from the war. They embodied the war spirit and only Schumann-Heink, because of her consummate artistry, can rivet our interest in them now when the war is over, which is striking evidence for Schumann-Heink's wonderful artistic capacity. We do not believe that any other artist but her could receive the applause and enthusiastic approval that were accorded by the audience after the conclusion of each war song. For, notwithstanding the natural patriotism that is inherent in every American, this noble sentiment can only be thoroughly aroused on the occasion of its greatest need. The moment that such dire need is past, the American religiously enshrines his patriotism in his heart and it is difficult to bring it forth for public demonstration. But Schumann-Heink possesses the magic wand that opens the secret valves and permits the onlooker to thrill in patriotic sympathy to the enthusiasm of the audience.

In speaking at length about Frank La Forge's compositions we almost omitted his exceedingly artistic achievements as pianist and accompanist. However, we are so used to hearing Mr. La Forge give us delightfully pianistic interpretations that we take it for granted that everyone knows about them. His Chopin and MacDowell interpretations were indeed masterly pianistic accomplishments. His tone is limpid, his technic clear and concise, his phrasing poetic to the highest degree and his coloring enjoyable. Unfortunately the acoustic deficiencies of the hall prevent any thorough enjoyment of a pianistic effort. Mr. La Forge's accompaniments were, as usual, the acme of the accompanist's art, a veritable lesson in artistic finesse and an unforgettable blending between the diva's fine expression and the instrumental background contributed by the composer.

Before concluding this review we wish to say a word about the excellent violin obligato of Mrs. Hay of San Diego which was played with fine taste and in excellent tone. The second and final recital this season will be given by Mme. Schumann-Heink at the Exposition Auditorium to-morrow (Sunday) afternoon and the program will be found on another page of this issue. Again we wish to urge everyone studying singing and proposing to adopt vocal art as a profession to be sure and attend this Schumann-Heink recital. You will not only be delighted with the diva's art, but you will hear songs by La Forge than which there are no finer gems in the vocal literature of the day. No lesson can possibly add more to your musical knowledge than the attendance at such a concert.



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that no writer on musical subjects has given a more cordial welcome to the American composer than we have. But we have never accepted the slogan that everything American must be good, because it was written by one born in this country. We considered it good because it had merit.

But during these five years we have never found any composer whose works approached so closely the character of serious classic compositions than those of Frank La Forge, and this group of songs, rendered by Schumann-Heink last Sunday, strengthens our faith in him

march besides which neither that of Chopin nor that of Beethoven assumes an overpowering superiority, and we realize the seriousness of this assertion. Schumann-Heink sang this sublime dedication with a reverence and an emotion that brought tears to the eyes of her listeners.

Expectancy, Retreat and To a Messenger, have already been reviewed by us on former occasions, and surely they did not lose anything by being interpreted so effectively by Schumann-Heink. If anything they sounded better than ever, especially the humor of To a Mes-



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## Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street  
Telephone Kenry 5454

## New York Office: 21 Spruce Street

Gavin Dhu High, Eastern Correspondent

## Los Angeles Office

2130 Vista del Mar Avenue, Hollywood, Cal. Tel. 579424  
Bruno David Essher in Charge

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## NINETEENTH YEAR

### GALLO NAMED AS CAMPANINI'S SUCCESSOR

Fortune Gallo, the brilliant and capable impresario of the San Carlo Opera Company, which will have a two weeks' engagement at the Curran Theatre next month, and also of the Gallo English Opera Company, is mentioned prominently in Eastern music journals as a possible successor to Cleofonte Campanini, the late impresario of the Chicago Opera Company, who died recently in Chicago. We could not imagine a man better suited to such a responsible task, and we sincerely feel that Mr. Gallo's splendid executive ability would prove of inestimable value to the Chicago forces. Mr. Gallo succeeded in making financial successes of traveling operatic organizations of the first rank, at popular prices, something that no one has ever accomplished before. Wherever Mr. Gallo's companies appear they attract large audiences and seats are practically at a premium. This success is due to Mr. Gallo's fine management and his selection of repertoire and organization. We really believe that the Chicago company could not do any better than secure the services of Mr. Gallo. However, we doubt whether he would be willing to abandon his present enterprises, which have made him famous throughout the world, for an executive position that involves a certain control by boards of directors, etc. Mr. Gallo has become too independent a force to be willing to don the yoke of an incorporated organization.

### ALFRED HERTZ CONDUCTS 7TH CONCERT PAIR

Dvorak's New World Symphony, Debussy's Afternoon of a Faun and Tchaikowsky's Romeo and Juliet Overture Comprise Program

#### By ALFRED METZGER

Judging from the enthusiasm that prevailed at the seventh pair of symphony concerts on Friday and Sunday afternoons, January 2d and 4th, the program presented on these occasions appealed greatly to the taste of the large audience that assembled. Particularly excellent was the interpretation of Dvorak's New World Symphony with which now our music lovers have become familiar. The orchestra proved itself thoroughly uniform in its phrasing and coloring and the various beautiful cantabile effects were negotiated with fine spirit. Alfred Hertz, as usual, grasped the innermost intentions of the composer and succeeded in expressing the same through the means of the orchestra. The Largo and the Scherzo were specially effective attaining a breadth and rich tone color that could not help but make a lasting impression upon the hearers.

Whether or not Dvorak used any negro melodies the fact remains that this work is one of the most delightful symphonies placed upon the program during the season. It gives conductor and orchestra an opportunity to enhance the rhythmic and emotional beauty of a virile composition. Furthermore it is a test for spontaneous attacks and uniformity of phrasing. But above all it is a work of intellectual force and constructed according to ideal principles of theoretical development. Therefore it is not surprising that Mr. Hertz and the orchestra were rewarded with an outburst of applause that emphasized in no uncertain terms the attitude of the audience.

Debussy's Afternoon of a Faun also revealed Mr. Hertz and the Orchestra in their best mood. The fine shadings and delicate tone colors that characterize this splendid work were brought out with telling effect, and the ever changing modulation exercised as usual the most delightful influence upon the hearers. The woodwind section again proved itself worthy of the heartiest praise. The closing number was Tchaikowsky's Romeo and Juliet Overture with its strongly dramatic episodes and its occasional tragic and sombre periods. While the program consisted exclusively of

compositions heard before at these concerts they were all presented in a manner that showed the vast improvement that has been made in the orchestra during the four years when Alfred Hertz guided the baton. Musically it was one of the finest concerts we have heard Mr. Hertz interpret.

### MAMMOTH "POP" EVENING CONCERT

Following its custom of the past two seasons, the San Francisco Symphony Orchestra, augmented for the occasion, will, under the direction of Alfred Hertz, give a mammoth "pop" concert in the Exposition Auditorium on the evening of Saturday, January 17th.

The regular series of "pop" concerts, given in the Curran Theatre, has been more successful this year than in previous seasons. In fact, hundreds have been literally "turned away" at every event. The concert contemplated at the Auditorium will enable those who have been unable to secure tickets for the Curran concerts to make reservations, because of the vast capacity, and the fact that it will be given at night is certain to appeal to thousands. Because, too, of the capacity, to appeal to thousands. Because, too, of the capacity, five thousand seats are priced at twenty-five cents and a dollar. All seats are reserved, there is no war tax, and reservations are now to be made at Sherman, Clay & Co. The sale is already progressing at a lively clip, and those anticipating attendance are urged to make immediate reservations.

There will be five famous soloists. Alice Gentle, beloved of San Franciscans, and recently a Metropolitan Grand Opera star, will sing the "Habanera" from Carmen and "O don Fatale," from "Don Carlos," with orchestra. The remaining soloists are to be Edwin H. Lemare, city organist; Louis Persinger, concertmaster of the San Francisco Symphony; Horace Britt, principal cellist, and Kajetain Attl, harpist.

Conductor Hertz has arranged a mammoth program of the widest appeal. Following is the complete program: Overture, William Tell (Rossini); Unfinished Symphony (Schubert); Ave Maria (Bach-Gounod); Violin Solo—Mr. Persinger.; Harp Solo—Mr. Attl; Organ—Mr. Lemare; Aria, O Don Fatale, from Don Carlos (Verdi); Miss Gentle; Overture Rieuzi (Wagner); Hungarian Rhapsody No. 2 (Liszt); Habanera, from Carmen (Bizet); Miss Gentle; Carmen Suite (Bizet); (a) Old Folks at Home (Busch); (American Folk Song); (b) Dreams—(Violin Solo) (Wagner), Mr. Persinger; (c) The Swan—(Cello Solo) (Saint-Saens); Mr. Britt; (d) Love's Joy (Kreisler); Overture, Tannhauser (Wagner).

### NEW YEAR'S EVE AT THE HERTZ RESIDENCE

Musical Celebrities of Both Local and National Reputation Enjoy the Hospitality of Mr. and Mrs.

Alfred Hertz

#### By THE SOCIETY EDITOR

The handsome residence of Mr. and Mrs. Alfred Hertz on 25th Avenue, near Sea Cliff, was the scene of as enjoyable and interesting a New Year's party as it is possible to conceive. Some of the best known professional musicians and music lovers were among the invited guests and the evening was devoted exclusively to good, healthy fun. Mrs. Hertz had the fine idea of making this a costume party and the suggestion made to every guest when invited was to invent his or her own costume which was to have a humorous origin. Most of the guests, however, found it more expedient to rent a handsome costume so that the party was really a masquerade affair, giving a picturesque impression and at the same time assuming a genteel bohemian character.

There was, however, quite a sprinkling of originality. Mr. Lachmund, for instance, who enjoys a height of over six feet and a width which I am too modest to guess at, appeared as a baby boy—and some baby boy he was, too. He intentionally got into everyone's way and felt quite at ease among the ladies, notwithstanding the proximity of Mrs. Lachmund. Redfern Mason appeared as a Chinese Mandarin, and if I had not known him by his critically piercing glance I surely would have thought he had just arrived from the Orient. He was so realistic. Ray C. B. Brown arrived as a Highwayman and when he pointed his seventeen horsepower pistol at the assemblage upon his entrance all hands were up in the air, but owing to the professional character of the "held-ups," the highwayman did not do a flourishing business on this occasion, \$3.99 is about all he could have collected, if my judgment of financial standing is not at fault.

Alfred Hertz was so disguised that no one could possibly recognize him. For want of a better definition of his disguise we will say he wore a wig, which was parted in the middle. He wore it with a roguish twinkle in his eye and took advantage of his incognito by giving his interested listeners some fine piano selections. Mrs. Hertz appeared as a representative of the navy, no doubt emphasizing the idea that the New Year was ushering in the water wagon period. Elias Hecht represented a Knight of the Bath. His costume consisted of a bath towel, a hair brush and a comb and tooth brush. If he had given a flute solo, one could have said that his intonation was clean. Indeed I never saw him look cleaner before.

Louis Persinger came as a Russian Cossack and looked handsomer than ever. If the Cossacks look anything like Mr. Persinger, we are afraid that their reputation for ferocity is far fetched. Miss Marcuse, the brilliant young pianist, appeared in Spanish attire and was one of the handsomest ladies in attendance. Later she became even more popular for she assisted in serving the refreshments. Ernst Wilhelmy appeared in old Southern costume and together with Miss Elsie Volk-

man, interpreted some excellent duets which aroused unrestrained mirth and merriment.

One of the distinguished visitors was an ambassador from the Court of Ignaz I of Poland, who brought New Year's greetings from the North Poles, the South Poles, the Telegraph Poles and the Barber Poles. He was announced by Mrs. Hertz and received by Mr. Hertz. Inasmuch as they had just heard in Poland that there was influenza in San Francisco he came with his flu mask and bedecked with orders of the exposition, the liberty loan and red cross. He came with a message from the Polish people who believe that Ignaz had been statesman long enough and the public should not be asked to sacrifice their love for the pianist any longer, but that they thought it only right he should again enter upon his transcontinental concert tours. Upon noting that the ambassador had a flu mask Mr. Hertz asked how it is that pianists are now muzzled. He thought it was only necessary to muzzle singers. The ambassador replied that since De Pachman abused the privilege extended to pianists, it was necessary to muzzle them, too.

The Duncan dancers—all six of them—were present as gypsies and looked very handsome in the costumes and arrived with music. Mr. and Mrs. Selby C. Oppenheimer also were of the party and Mr. Oppenheimer, with a fierce mustache, looked as if he was holding up a box office. I did not recognize him until he looked around the room as if counting the people present. Louis Ford, as a Mexican, did not appear as ferocious as his attire justified. Emilio Puyans appeared as an artist, that is a painter, not a musician, for as the latter he needs no disguise. Horace Britt was very dignified and majestic as a Hindu prince, while Firestone assumed the role of clown with astounding realism.

One of the funniest episodes was an imitation of some of the Duncan dances by Elias Hecht, Artur Argiewicz, Mr. Lachmund, and Ernst Wilhelmy, under the personal direction of Irma. Of all the improvised ballets I have ever witnessed this was the funniest. I am sure everyone who saw it will still laugh when thinking about it. It was a re-incarnation of the Streets of Cairo.

It is impossible to think of everything that happened nor of all who were there. Some I recognized and some I did not. I am merely mentioning those whom I still can remember and I trust those I happen to omit will forgive me: Mr. and Mrs. Alfred Hertz, Mr. and Mrs. Lachmund (the latter, by the way, contributed some excellent vocal solos in a most delightful voice and style), Mr. and Mrs. Louis Persinger, Mr. and Mrs. Horace Britt, Mr. and Mrs. Selby C. Oppenheimer, Mr. and Mrs. Goldsmith, Mr. and Mrs. Bauer, Mr. and Mrs. Vladimir Shavitch (the latter played some unique duets with Mr. Hertz), Mr. and Mrs. A. W. Widenham (the latter looked even handsomer than usual in khaki), Mr. and Mrs. Emilio Puyans, Miss Elsie Volkman, Miss Marcuse, Mrs. Cowell. The six Duncan dancers, a young Russian lady violinist whose name I can not recall, Elias M. Hecht, Louis Ford, Mr. Mendelewitsch, (whose disguise as a tramp was most realistic, for he looked so strong), Ernst Wilhelmy, Walter Oesterreicher, Alfred Metzger, Redfern Mason, Ray C. B. Brown, Prof. Williams, Eric Rosenstirn, Dr. Jelinek, Nathan Firestone, Artur Argiewicz and a few others whose name I can not recall just now. There were about fifty people altogether and they surely enjoyed themselves thoroughly, for the Hertz hospitality can simply not be surpassed and hardly equalled.

### GALLO BRINGING HIS SONGBIRDS TO CURRAN

The San Carlo Grand Opera Company, which left in its trail recollections of fondest musical pleasures upon its transcontinental tour last season, and which still remains the only permanent touring organization of its character in America, comes to the Curran Theatre for an engagement of two weeks, beginning Monday, February 2nd.

Having established records for attendance and receipts in all places visited, Impresario and owner Fortune Gallo has this season acquired several new and famous singers, whose presence in the finely balanced company cannot fail to add to the popularity and high esteem it enjoys.

Under the brilliant directorship of Fortune Gallo, the San Carlo Company has won enduring fame, and it must be borne in mind that no other touring opera organization has been able to weather the ill conditions resulting from the high cost of production with anything like a proper amount of artistic achievement. Truly, followers of opera are certain to appreciate and patronize the forthcoming engagement of the San Carloites here. It will be remembered that at last year's engagement at the Curran, hundreds were "turned away" at every performance.

The coming engagement will bring popular Alice Gentle as guest artist. This mezzo-soprano, who has won high fame for various roles in opera, will be heard in "Cavalleria Rusticana," "Il Trovatore" and "Carmen." Since her appearances here, Miss Gentle has been lauded in superlative fashion by leading Eastern critics for her work at the Metropolitan Opera House, New York, and other organizations of the topmost rank, Marcella Craft, soprano, who is also popular in the West, will be heard in several roles that exhibit her at her finest.

Other favorites in the company include the famous tenors, Salazar and Agostini; Sofia Charlebois, lyric soprano, and a San Francisco girl who has won praise on both sides of the Atlantic; Quena Mario, whose success last year is well remembered; the celebrated baritones, Vincente Ballester and Mario Valle, and many others.

Following is the repertoire for the first week; Monday, February 2, Rigolotto; Tuesday, Aida; Wednesday matinee, Martha; Wednesday night, Carmen; Thursday, Mme. Butterfly; Friday, Cavalleria Rusticana and Pagliacci; Saturday matinee, La Boheme; Saturday night, Il Trovatore.



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Latest Philharmonic Concert a Huge Artistic Triumph

By BRUNO DAVID USSHER

Los Angeles, January 3, 1920.—Musical Los Angeles experienced the second "surprise of its life" during the last hours of the old year. The first, as will be remembered, happened but a few months ago when W. A. Clark, Jr., pledged \$500,000 in support of the Philharmonic Orchestra. He has already more than redeemed his promise of the annual \$100,000 installment before half of the first season is over.

Not enough, this magnanimous music friend in his quiet, matter of fact-like manner, has helped us to that second "surprise of our musical life," by leasing Clunie's Auditorium for the next four years, beginning with the first of May.

In other words, the founder of the Philharmonic Orchestra of Los Angeles has created for it a permanent home, as the new lease gives him entire control of the auditorium. Thus the concerts of the Philharmonic Orchestra, given this year at Trinity Auditorium, will be after May 1, 1920, at the new home.

Mr. Clark is immensely pleased with the artistic prospects hastened by this important and fortunate move as can be gathered from his comments regarding the lease:

"The public has rallied to the support of the Philharmonic with such evident pleasure that I am glad to announce the culmination of the plan which provides for a greater seating capacity, and consequently a greater number of more reasonably priced tickets," he remarked, adding: "For the balance of this season we will, of course, continue to give our concerts in Trinity Auditorium, as our new lease does not commence until May 1."

"The interior will be redecorated, recarpeted, and with new, comfortable seats and stage setting entirely adequate to the needs of the ninety men under the Rothwell baton, I look forward to further stabilizing the great art of music by placing it within the reach of all."

"It is a pleasure to present this organization with a home that will add to the prestige and national musical standing of Los Angeles."

"Here will be assembled throughout the year under the astute guidance of L. E. Behymer, the manager, the best known opera companies, concerts and recitals by instrumentalists and vocalists, organists and ensemble organizations of national reputation."

Manager Behymer, who with phenomenal success, led the orchestra to such startling box office victories, has already mapped out extensive plans for the use of the Clunie's Auditorium. Part of the stage will be rebuilt so as to adapt it better for orchestral purposes. Bids for a large sound-board have been asked for from local firms. The sound-board will be large enough to allow ample seating capacity for the ninety men of the orchestra. Precautions will be taken to eliminate the slightest echo from the back stage. Extensive changes will be made behind the stage. Rooms for the conductor, soloists, a commodious tuning-room, offices for the management and technical staff will be added, furthermore, special dressing rooms for divers purposes. In short, the stage will be modernized and much painting be done to complete improvements. Very likely the orchestra pit, in front of the stage, will be deepened and widened and, if possible, extended somewhat under the stage after the model of some of the great opera houses, so as to improve acoustic conditions for opera performances.

Aside from the financial obligations accruing from the lease, and which amount to \$150,000, more than \$60,000 will be spent between May 1st and the beginning of the next season for renovations.

"The public's whole-hearted support of the Philharmonic orchestra has made the change of auditoriums necessary," said L. E. Behymer, commending on the situation.

"Out of 15 concerts given by the Philharmonic, 10 have practically sold out, and as we have enjoyed a tremendous out-of-town patronage many people have journeyed miles only to be disappointed in securing tickets. All this will be eliminated after May by the enlarged seating capacity."

"Season ticket patrons at Trinity this year will, of course, be given first choice of seats for next season in the new house."

"The auditorium, under the plan as outlined by Mr. Clark, will house not only the Philharmonic orchestra, of which he is founder, but all the great musical events of the next five years. It will be in readiness for the best board to use this spring, and I myself will leave the middle of May to complete the tentative bookings, not a few of which have been negotiated by wire pending the final closing of the contract with Mr. Clunie."

"The transaction will establish a musical center such as no other city in the United States can boast. The Ellis, Orpheus and Lyric clubs will hold their concerts there, the internationally famous concert stars, vocalists and instrumentalists, spectacles and traveling productions will all be housed under the same roof."

"All concerts for the balance of the season, however, starting with the Philharmonic concert of next Friday afternoon and evening, will continue at Trinity."

No definite statement could be obtained from Mr. Rothwell regarding musical plans in the new house. As in the past three months, this artist prefers to say little but to surpass anticipations, to judge from his achievements with the orchestra. However, I have reason to believe that we shall enjoy larger works

which call for more pretentious means than could be massed advantageously at the Trinity Auditorium, which is too small for the tonal possibilities of the orchestra even under ordinary circumstances. It is quite likely that Mr. Rothwell will give Liszt's Faust and Dante Symphonies, perhaps Berlioz Symphonie Fantastique. The Liszt works require a choir in the last movement.

Also it is to be hoped that we shall be able to greet Mr. Smallman and his singers from the Los Angeles Oratorio Society in the Clunie Auditorium, and if possible, in conjunction with the orchestra.

No information has reached me where the Los Angeles Symphony Orchestra will play next season. The opinions are divided as to whether the Los Angeles Symphony Orchestra will continue after this season. Interviews given out by officers of the Los Angeles Symphony Association indicate that they will play next year. Certainly the chances for its really becoming a "Civic Institution," as it is called on the program books, are more than slim. In any case, there is nothing officially municipal about it, in spite of the epithet "Civic Institution." In fact, there seems some reason to assume that they may not play next year as Mr. Tandler's orchestra seemed to have been decreased in the number of players. It sounded considerably weaker, more so than the slight reduction in the list of the personnel in the program book would indicate. I could not count the number of instrumentalists owing to the location of my seat, hence I don't care to repeat the number of musicians given to me privately as being absent compared with the initial strength of the Los Angeles Symphony Orchestra on November 21st.

The Bible Institute Auditorium has been mentioned to me as the eventual home of the Los Angeles Symphony. It must be remembered, however, that the same auditorium was considered a few years ago, when the orchestra was under the management of F. W. Blanchard. The project had to be abandoned because under the endowment stipulations which govern certain benefits the Bible Institute enjoys, the auditorium may not be used for such purposes. Moreover, it seems that such commercial use would end its present tax-free status as church property, which might not be worth while to forego. There remains the Trinity Auditorium as the most likely alternative, for the Shrine Auditorium would be out of question on account of its size and location, and the University Auditorium just in construction is also not located favorably. Mr. Behymer's lease for the Trinity Auditorium expires on September 1, 1921.

Mr. Clunie wishes it to be understood that his attractions would continue as announced until next year when the Auditorium is taken over by the Philharmonic Orchestra. Asked if he intended to build another theatre to take the place of the Auditorium, he said: "After all these other people get through building theatres, maybe we'll go to work and build one bigger and better than any of them. Meanwhile, the Broadway and our Pasadena theatre will go on exhibiting as before." Incidentally this four years' sub-lease, which Mr. Clunie perfected with Mr. Clark terminates his ten year lease with the owners of the buildings.

There is no need to emphasize any more the wide-reaching effects this lease will have on the work and possibilities of the Philharmonic Orchestra. It has a stabilizing power and widens the artistic and educational scope of that organization immensely, as it is another encouragement to artists and public-spirited people in general.

Yesterday's concert by the Philharmonic Orchestra, under Walter Henry Rothwell, proved amply that the great effort to create a real home for this body of musicians is fully justified. It was a concert so highly musical in nearly every number, so excellently prepared throughout, that the audience, perhaps still a little fatigued and dulled from the holiday dissipation, did not mete out always that amount of applause conductor and players deserved. Partly it is the fault of some of our newspaper critics who are too ready to call a work "old fashioned," who thus quasi doom it to oblivion with that phrase because they seemingly underrate its general musical, historic and aesthetic values for the present generations. I am wondering whether we appear so very progressive after all to some of the pastmasters of music who are now composing those grand symphonies and operas on the "other side" of which they dreamed their fondest day dreams down here on this plane.

The new year could not have been entered under better musical auspices as was the case Friday and Saturday. Mozart's Parisian Symphony in D major (Koechel No. 297) the composer's thirty-first symphony, was played exceedingly well in style, tone and general precision. The Apollonic joyousness and lovable serenity that lives in the work was fully expressed. The dynamic shadings were well taken care of. A work like this is a test for an orchestra, particularly in regards to phrasing. It was a joy to listen to that beautifully blended, clear, supple work of strings, woodwind and brass. The last movement, opening with a syncopated counterpoint passage and later repeated according to sonata style, is quite "ticklish" in its difficulties, yet the orchestra overcame these delicate and also rapidly occurring passages with a clarity and gracefulness of execution which was inspiring and exhilarating in a sense. The perfect beauty and softness of the Andantino was portrayed so well that even our audience, which seldom heard Mozart

played like it, realized the fine musicianship evidenced. I have spoken before at length about Mr. Rothwell's ability as an interpreter of the classics and I feel that I have not said too much in my letter a fortnight ago when he showed how much there is in Beethoven's first symphony. His Mozart has all the well-moderated gayness of that master who was deeply religious, whose apparent ease of musical conception did not preclude a spiritual message. It is this very spiritual message Maestro Rothwell senses, with which he ensouls his stylistically so well coined interpretations.

More evident was this in his readings of "Orpheus" by Liszt, which had never before been given here. I have described Rothwell as being very happy in emphasizing Liszt's rich and warm tone-coloring in "Les Preludes." Now he bared to us Liszt's great human heart in the "Orpheus" performance, as the musical high priest. Music and art in general was sacred to Liszt, religious in a general sense. Liszt's motto was: "May we be blessed by the spirit of love and may this spirit live in and through us." And as Mr. Rothwell remarks in an annotation in the program book: "more important, works he has written but hardly any more personal." The mystic, yet not mystifying, nature of the tone-poem lived in the wonderful interpretation given. Suffice it to say that it was played in a very appealing way. The final chord sounded as if played by an organ and not by ninety instrumentalists, strings, woodwind and brass. And it is scored in a difficult way as far as tonal beauty is concerned. The divine spark that radiated so strongly from the man and artist Liszt seems to expand and rise and expand and rise again, embracing all creation in that exalted spirit which he chose as the axiom of his life: "Love, unselfish love of mankind." I could not help thinking of a saying of Wagner: "And it is through music, and music alone that we can express fully the spirit of love."

The final number was also a novelty: "Le Carnaval de la Princess d'Anberge," by the Flemish composer Jan Block. It is thematically neither rich nor well developed, a rather lengthy reiteration of a few themes, brilliantly orchestrated. I liked it better upon second hearing, but still believe that a cut would improve the

(Continued on page 7)

## Joint Recital

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## Wednesday Evening, Jan. 14

### PROGRAM

Jean Baptiste Loeillet (1633-1728)

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Ludwig von Beethoven

..... Sonata in C Minor for Piano and Violin

Johs Frelaud

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## STANFORD ORGAN RECITALS

The regular organ recitals in the Memorial Church will be resumed on Thursday, January 8th, and Sunday, January 11th, Warren D. Allen, the University organist, will play Widor's First Symphony for organ, and on the first Sunday of each month will play the other symphonies of the great French master in chronological order.

On Sunday, January 18th, Mr. Allen will be assisted by Samuel Savannah, the well-known violinist. Other visiting soloists of note will also be heard at the Sunday recitals from time to time. The University Orchestra will play with the organ at an early date, and the Glee Clubs will also be heard occasionally. The program for Tuesday, January 12th, is as follows: Fugue in E flat ("St. Ann's") (Bach), Soeur monique (Couperin), Canzona della sera (D'Evry), Gloria from the 12th Mass (Mozart).

## EXPOSITION AUDITORIUM

A program of selections from French composers will be given at Edwin H. Lemare's Sunday evening organ recital, beginning at 8:30 o'clock, in the Exposition Auditorium. The list is as follows: Scherzo in E major (from Third Symphony) (Widor), Meditation from Thais (Massenet), Funeral March of a Marionette (Gounod), Sonata No. 1 (Guil-

whose grace and artistic ability is evidenced in a series of dances and Mr. Schooler is a piano virtuoso in the completest sense of the expression. Noel Travers and Irene Douglas, who until this season have figured prominently on the legitimate stage, will appear in a playlet by Grace Bryan called "Morning Glory," which has been highly commended by the eastern press. They are both stock stars of prominence and their success in vaudeville is assured. They will be supported by Louis Thiel.

Black and O'Donnell will present, "The Violinist and the Boob." The violinist is the girl and the boob the man. The comedy of the act is derived from the conversation of the boob and the very sophisticated violinist. Fine jazz dancing to the accompaniment of jazz music is also introduced. A very spectacular riding novelty will be presented by James Dutton and Company, the society equestrians. In a rich stage setting Mr. Dutton and his two pretty assistants will perform a number of clever and difficult feats of bareback riding. The horses are pearly white and a white dog adds to the picture. The act is brought to a whirlwind finish.

Hudler, Stein and Phillips call their contribution "Steps of Harmony." They are a splendid vocal trio and their steps ascend from the basement to the garret of song and humor. Nat Nazarro, Jr., and the Atlantic Fleet Jazz Band will furnish new numbers. A special feature of the new bill will be Billy McDermott, a tramp comedian who calls himself "The Only Survivor of Coxey's Army." His monologue is funny in the extreme and his description of the memorable march of General Coxey and his weary walkers to Washington ranks among the best stories told.

## CURRAN THEATRE

"Seventeen," considered the most delightful, the most freshly amusing play of the year, enters upon its final week at the Curran on Sunday, January 11th.

The play is a dramatic version of Tarkington's widely read Willie Baxter stories and might well be called a comedy of "Clothes and the Girl," for it deals with the attitude of a seventeen year old boy toward these important matters. Willie Baxter, the hero, falls in love with a fluffy-haired charmer who comes to visit the Parchers, who live next door. Poor Willie! As a lover he is no favored child of fortune for his girl proves an all-around flirt who plays no favorites. And as a would-be Beau Brummel he lacks the requisite dress clothes. His half-fledged soul gets in a laughable tangle with its intense problems of wooing and personal adornment. How he surreptitiously acquires his father's old dress suit and "swanks" around in it; how he and his fellow swains nearly drive the Parchers mad with their everlasting conversations about love; how Willie's impish little sister Jane "tattles" and he is deprived of the joy of the parental dress suit; what desperate means are employed to acquire the use of the sacred garment for the girl's going away party—these are some of the weighty matters with which the story, and also the play, is concerned. They seem trivial in cold statement, but to Willie Baxter they are the most important things in the universe, and Mr. Tarkington has depicted the brain-storm of the infatuated youth with much sympathy.

With rare skill Stuart Walker has transferred the Tarkington story to the stage, giving it all the bubbling spirit of "youth and love and summertime" by a delightful cast of young people. Thomas Kelly, universally considered the best actor of youthful roles on the American stage, has one of the best roles of his career in love-sick Willie Baxter. Lillian Ross has been a sensation as the ten-year-old villain of the piece, Sister Jane. Lael Davis plays the fluffy haired "haby talk lady," Lola Pratt. Judith Lowry upholds the banner of the grown-ups by her sympathetic portrayal of Willie's and much-tried mother, Louis John Bartels, the household servant; Aldrich Bowker as Mr. Baxter; Eugene Stockdale as harassed Mr. Parcher, and a host of lively young people including Ben Lyon, Florence Murphy and Agnes Horton, make up the cast.

## THE HEIFETZ CONCERTS

From present indications, the Auditorium, massive though it be, will be scarcely serve to hold the throng that will want to hear Jascha Heifetz, the meteoric violinistic sensation, who will play there on the Sunday afternoons of February 8th and 15th. Already Mana-

ger Selhy C. Oppenheimer, who is managing these, Heifetz's only appearances in Northern California, reports an avalanche of mail orders, sufficient to fill fully half of the Auditorium, even at this early date.

## THE MINNEAPOLIS ORCHESTRA.

A remarkable test of its efficiency and artistry was applied, not long since to the Minneapolis Symphony Orchestra, which appears at the Scottish Rite Hall, on Friday, Saturday and Sunday nights, February 6th, 7th, and 8th. Happily, the organization stood the test, and won still further and more distinguished recognition for what it has accomplished under the leadership of Emil Oberhoffer. Last February, Mr. Oberhoffer conceived the idea of taking a leave of absence for the purpose of visiting other orchestras and conferring with their directors. This necessitated the installing of guest conductors for a time on his stand. The second of these was the famous Arthur Bodanzky, one of the conductors of the Metropolitan Opera House, New York, and known as one of the world's greatest musical figures.

## CHAMBER MUSIC "POP" CONCERT.

The Chamber Music Society of San Francisco, will give its third "Pop" concert at the Players Club Theatre, next Tuesday evening, January 13th. The program will contain two novelties of which one was presented last year and made such an excellent impression that it is repeated this year by request. This composition is Lutz' Fantasie Japonaise for two flutes, violin, cello and piano. Emilio Puyans will be the assisting artist, and besides appearing in the Lutz Fantasie, he will play in the Sonata in G for two flutes and piano by Loeillet. This will be the first time that this excellent composition will be heard in San Francisco, and it is sure to create a fine impression. The other number will be Mozart's delightful quartet in G minor for piano, violin, and viola. Here Gyula Ormay will have again an opportunity to display his superior musicianship. For the Loeillet Sonata and Lutz Fantasie Louis Persinger will play the piano part and those who have heard him before will no doubt be pleased to hear him again, for he is certainly a most artistic exponent of the instrument.



MADAME HELEN STANLEY

Famous American Soprano, Who Will Sing at the Columbia Theatre, Sunday Afternoon, January 25th

mant), Overture and Selections from Carmen (Bizet). Widor's Scherzo is one of the most brilliant of this great French writer's compositions for the organ. Most of the other numbers are familiar and popular. Lemare also will give an improvisation on a brief theme. He is famous for his ability to improvise. Themes will be received from persons in the audience.

## ORPHEUM

The Orpheum bill for next week will contain seven new acts and only one holdover. The Four Mortons, Sam, Kitty, Martha and Joe, will appear in an entertaining singing, dancing and talking skit, called "Then and Now." Like good wine they "need no hush." They are always welcome visitors because they are always worth while and the great success they scored on the occasion of their last visit is still fresh in the public memory.

The Marmein Sisters, Miriam and Irene, and David Schooler, will offer "A Revelation of Dance and Magic." The Marmein Sisters are attractive girls,



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## W. A. CLARK, JR., LEASES L. A. AUDITORIUM

(Continued from page 4)

general effect of the work. If this is the exact opera version, it should be shortened for concert purposes. The piece is quaint in character, of dignified humor, the "Mastersingers of Nuremberg" transposed into Flemish. If accompanied by a splendid stage-setting the number might not seem too long. As it is one can only fancy for oneself the entry of the various guilds and crafts and the grand and playful cortege of the Pseudo-Princess. Generally speaking the "Carnava" formed a too great contrast after the transcendent finale of the "Orpheus."

Concertmaster Sylvain Noack achieved a triumph with his playing of the Mendelssohn Violin Concerto. There are few concertmasters in this country who possess such clear, sweet, singing tone that possesses so much soul. He can play brilliantly (almost too fast for the woodwinds accompanying) and sonorously. His technic and intonation is without fault and shows his perfect ease. The public seldom received a local artist with such genuine warmth and continued enthusiasm after each movement. To sum it up Mr. Noack's playing compared well with that of our best violinists here and abroad. As usual, Mr. Rothwell accompanied with fine discretion and musicianship.

Homer Grunn, pianist, who did such fine playing with the Brahms Quintet for several years, may enter the chamber music field again with Arthur Gramm, the New York violinist.

May Macdonald Hope, notable for her chamber music work, is planning a piano recital of her own, so there is much to "hope" for. Some one even said "our only hope."

Ann Thompson, the brilliant young pianist, is fulfilling a special engagement at the California Theatre, where they make it a point to have good music well played.

Last week was a very exciting one for the Zoellner's. On the afternoon before their concert they were "rammed midships" by another car while paddling homeward in their gasoline launch on Wilshire Boulevard. None of them were hurt, but they were badly shaken and the violoncello of Josef Zoellner, Jr., was the only, and unfortunately painful, sufferer. The bridge fell over, broke, and several cracks made the use of the fine instrument impossible for the evening. However, the damage does not seem too serious and probably will not impair the beauty of tone. In spite of the unhappy event the concert was given a few hours afterward. Axel Simonsen had placed his instrument at the disposal of Josef Zoellner.

A delightful Dittersdorf quartet in E flat major, the Quartet op. 2, by Gliere, a Vivace movement from a

Quartet by Naprawink and a Debussy Scherzo, received fine interpretation from the Zoellners, who in turn were warmly thanked by their listeners. Incidentally, this was the last concert until March, as the ensemble will be touring the East and Middlewest during the next ten weeks.

The final excitement this harmonious quintet underwent was self-inflicted. We say quintet for Mrs. Zoellner had charge of the ensemble work this time, which direction resulted in a charming reception on Sunday last. Johannes Reimers had brought a collection of exquisitely coloured pastel paintings from his San Francisco studio and had them on exhibition at the Zoellner home. The reception was given in his honor and he delivered a brief, but suggestive, talk on "What is Behind Art"? No doubt, here is an artist whose works are a part of himself, who thinks and feels in colors with great power of expression.

Lawrence Strauss, who a few hours ago, had sung the tenor solo in "The Messiah" was among the musical notabilities present and could acknowledge many compliments about his fine singing.

## AFTER-THE-WAR COMEDY AT ALCAZAR

The humors and heart throbs of the after-the-war comedy "Jim's Girl," a novelty hit this week, will be followed next Sunday by the buoyant delights of "Happiness," another of the many famous New York successes that San Francisco would be deprived of but for Alcazar enterprise. "Happiness" is an ideal choice for the introduction of Fay Courteney, the New Alcazar leading woman, who has thoroughly demonstrated in East her class, charm, magnetism and exceptional versatility. She has achieved great popularity wherever she has appeared. Miss Courteney creates, in the West, Laurette Taylor's role of Jenny, the plucky, optimistic Brooklyn shop girl who becomes a famous Fifth avenue modiste known as "Madame Epinard." She finds the secret of true happiness, and by precept and example, teaches it to the blasé, cynical, sensation craving rounders of fashionable society. In this novel and human play J. Hartley Manners, author of "Peg o' My Heart" and other notable successes, has depicted four vivid phases of real life significantly entitled: "Looking Forward," "The Cry of Youth," "Pressing On" and "Happiness." The cast includes Walter P. Richardson, his last week, as Fermay MacDonagh, with Emelie Melville, Emily Pinter, Jean Oliver, Edna Shaw, Thelma Pedersen, Rafael Brunetto, Irving Dillon and Al Cunningham. Clay Clement, the new leading man, has arrived from New York, and will be introduced Sunday, January 18th, in Leo Ditrichstein's recent New York success "The Matinee Hero," a comedy by Mr. Ditrichstein and A. E. Thomas. He has headed the best Eastern stock companies and appeared in Broadway productions made by Henry Miller, Grace George, Willard Mack and the Selwyns.

## 6th "POP" CONCERT—FRANCES NASH COMING

A most fascinating program, characteristic of Alfred Hertz in his best mood, will be performed on Sunday afternoon, January 11th, in the Curran Theatre, by the San Francisco Symphony Orchestra. This will be the sixth concert of the regular "pop" series. There will be two important features, Tschaiakowsky's Sixth Symphony, generally called the "Pathétique," and the appearance of Horace Britt in a solo capacity. The "Pathétique" Symphony is to be played in its entirety. It has always been enthusiastically received as read by Hertz. It is the favorite of all Tschaiakowsky's works, and, more than that, it is unquestionably the most popular of all symphonies with the American audiences.

Horace Britt, principal cellist of the San Francisco Symphony, who has become a prominent figure in Western musical affairs, will display his brilliant abilities to fine advantage in Saint-Saens' Concerto in A minor for 'cello and orchestra. The remaining numbers will be Grieg's "Peer Gynt" Suite No. 2, which has not been given here before in its entirety, and Glazounow's Valse de Concert No. 1. The eighth pair of regular symphonies, to be played Friday and Sunday afternoons, January 16th and 18th, in the Curran, will have as soloist, Frances Nash, a noted young American pianist, who has won high praise in the music centers of Europe and the United States, both in recital and as soloist with such organizations as the Boston Symphony Orchestra, the New York Philharmonic Orchestra, the Chicago Symphony Orchestra and many others.

Of her appearance with the Chicago Symphony, Maurice Rosenfeld, the noted critic of the Chicago "Daily News," said: "She is technically well-equipped, her stage presence is charming and youthful, and she plays not only with musical intuition, but also with rare intelligence. Her part of the performance was flawless." At her forthcoming appearances with the San Francisco Symphony, Miss Nash will play Saint-Saens' Hungarian Fantasie, with the orchestra. An event of great importance will be the first rendition in San Francisco of Berlioz' Fantastic Symphony. Conductor Hertz is devoting himself unusually to the presentation of this symphony, which he considers a remarkable work and one that should be received with great interest by symphony followers. The work is extremely difficult, abounding, as it does, in unusual instrumental combinations, and it will require the augmentation of the orchestra. Wagner's "Lohengrin" prelude will be the remaining number of this unusual program.

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## HELEN STANLEY'S PROGRAM.

Rare indeed, are song programs of the calibre of that to be offered by Madame Helen Stanley, the famous American soprano, given for music lovers in this city. This remarkable opera queen, forsaking the glamour of stage art for the concert platform, in which she excels, is equipped with an inexhaustible repertoire, being a devout student of the classics, both standard and modern, and blessed with a superior intellectual ability to properly interpret rarely heard and difficult compositions. Of all the present day American singers, none approach Madame Stanley in the fine gifts which nature has bestowed upon her; art, voice, intellect, charm and personality. Madame Stanley, under Selby C. Oppenheimer's management, will give but one recital in San Francisco on her coming tour, and this will be staged in the Columbia theatre on Sunday afternoon, January 25th. Elmer Zoller, one of the finest accompanists in America, will preside at the piano. The unusual list of songs to be given include: S'inganna chi crede (opera of Medora), (Sarti); New Love (Mendelssohn); Hush a ba Birdie (Croon), (Arranged by Mofatt); Old Scotch Border Nurse Song; Maiden at the Spring (Goldmark); Promenade a Mule (Fourdrain); Contemplation (Widor); The Cuckoo (Tschaiakowsky); Tell Me Why Are the Roses So Pale? (Tschaiakowsky); Aria of Leonora (Le Regrets) from "Le Tasse" (Godard); Beau Soir (Debussy); Le Rouet (Palladihe); Le Colibri (Chausson); Nocturne (des Cantilines) (Poldowski); My Love is a Muleteer (De Nogerol); Twilight (K. A. Glen); Sonny Boy (Pearl Curran); I Know (Ferrari). The fine reputation of Madame Stanley as a great artist, coupled with the special attractiveness of the above offering will bring a big crowd to the Columbia. Tickets are now selling at Sherman, Clay & Co.'s and the theatre.

## SCHUMANN-HEINK TOMORROW.

Offering a program of unusual appeal, in which are included many of the operatic arias that have won much of her world fame, Madame Schumann-Heink,

greatest of the world's song artists, will bid adieu to her hosts of San Francisco worshippers at the Exposition Auditorium, tomorrow afternoon. With Frank La Forge again aiding in the masterful triple roll of accompanist, soloist, and composer, the following list of works are scheduled to begin at 2:30 tomorrow afternoon:

Aria from "Rinaldo" (Händel); My Heart Ever Faithful (Bach); Aria "Ah! mon fils" (Le Prophete) (Meyerbeer); Mme. Schumann-Heink; Gavotte (Bach); Impromptu (Chopin); Frank La Forge; Flanders Requiem, Expectancy, Retreat, To a Messenger, Where the West Begins, (by special request) (La Forge); Mme. Schumann-Heink; Rhapsodie XII (Liszt); My Son (Carrie Jacobs Bond); Down in the Forest (Landon Ronald); Danza (Chadwick); Slumber Song (MacFadden); Bolero (Arditi); Indian Love Song (violin obligato) by Grace Jenkins Hay (Lienrance); Mme. Schumann-Heink.

Tickets can be secured at Sherman, Clay & Co.'s, today or at the Auditorium tomorrow from 10 o'clock on, and to accommodate the last-minute crowd, box ticket windows will be in operation.

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## NDORFF CONDUCTS ELABORATE "MESSIAH"

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By ALFRED METZGER

The Oakland Municipal Auditorium housed a very large audience on Tuesday evening, December 30th, when Handel's "The Messiah" was presented under the direction of Paul Steindorff in a most elaborate manner. The soloists were Maud Fay, soprano, Alice Gentle, mezzo soprano, Lawrence Strauss, tenor, and Lowell M. Redfield, baritone. The chorus consisted of two hundred from the Berkeley Oratorio Society, the Wednesday Morning Choral of Oakland, the San Francisco Choral Society and invited singers. There was an orchestra of fifty. Giulio Minetti was the concert master, and Mabel Hill Redfield was the piano accompanist.

Before one really is able to review a performance of "The Messiah," which work is known as an oratorio, it must be remembered that, while its reputation classes it among oratorio works, it is not strictly a composition of sacred music. Of all oratorios written it is the most "operatic." It is written entirely in operatic form as far as the arias, choruses and orchestral accompaniments are concerned, and the brightest music describes the most fervid thoughts. If any one today would compose a work like "The Messiah" and call it an oratorio, he certainly would have to run the gamut of severe criticism. Furthermore, we do not believe that a modern audience could be induced to sit through the performance of the entire work with its innumerable repetitions, and even when it is carefully pruned these frequent repetitions become a little monotonous now and then.

Of course, all of this does not mean that we do not appreciate the musical value of the work. It is by all means a most extraordinary composition—a work that remains forever among the standard gems. But we repeat it is not strictly an oratorio. And being operatic in its character there is nothing else for soloists to do but to sing it in this manner. Otherwise the entire character of the work would be marred and most of its melodic and effervescent beauty would be lost. In addition, soloists must sing the periods with more than ordinary artistry, specially because of the many repetitions. Unless an artist is able to phrase and color the various parts of a solo judiciously and originally, the work becomes monotonous.

The principal part of the oratorio is the soprano part and we are sorry to say that Maud Fay did not grasp the significance of it. In the first place her voice was not steady nor properly in pitch, then her colorature work was decidedly lacking in conciseness and accuracy. Furthermore she evidently had not the slightest idea regarding the phrasing, and consequently the most important solo parts were thus not given adequate interpretation.

The mezzo soprano part was in the artistic care of Alice Gentle, whose first aria "Oh Thou Tellest Good Tidings" was somewhat drowned by the orchestra that practically surrounded the soloist. Nevertheless, Miss Gentle had the good sense not to force her voice, allowing it rather to be "drowned" than to abuse it. But in her second big aria "He Was Despised," she proved herself in the full glory of her art. The pliancy of her warm voice, the artistry of her phrasing and enunciation and the conciseness of her diction came here fully to the fore. We have never heard this particular aria sung to better artistic advantage, most singers are inclined to shout when singing the arias in "The Messiah."

Lawrence Strauss again acquitted himself with honor. His smooth, clear and delightfully appealing voice had ample opportunity to reveal itself at its best. His phrasing was judicious and as nearly the religious style of music as the composer permitted him to be. His enunciation was exceedingly clear and he revealed that rarest of all virtues of a fine artist, the knack to enunciate and sing his consonants. Mr. Strauss assuredly proved an ideal exponent of the tenor part of the oratorio.

Lowell Redfield really surprised his friends with the success of his interpretations. That the part is too heavy for a baritone voice was not Mr. Redfield's fault. The part really should be sung by a bass-baritone, but that Mr. Redfield should be able to negotiate the exceedingly difficult phrases of the aria "Why Do Nations So Furiously Rage Together" as well as he did, surely gratified those who realize the technical difficulties to be overcome, and Mr. Redfield's lack of opportunity to sing such passages frequently enough to become "acclimated" to them. He certainly deserves to be heartily commended.

Again Paul Steindorff revealed his exceptional merit as a choral director. The chorus work was simply admirable and at times unusually thrilling. The intonation was correct and above all the phrasing was spontaneous and artistic. The enunciation was so clear that it could easily be understood in every part of the house. The chorus certainly is deserving of unqualified praise and so is Mr. Steindorff, who is really responsible for the excellent work achieved. The orchestra, while consisting of excellent musicians, with Giulio Minetti as the able concert master, naturally could not have had enough rehearsals to bring out the various instrumental portions to their best advantage. It seems as if the financial reward from these huge productions is not sufficient to secure enough rehearsals. However, under the circumstances, good work was done, and we only trust that these successes will eventually lead to a greater financial appreciation on the part of the public.

We can not but emphasize the fact that Paul Steindorff is doing such splendid work in behalf of oratorio in the Bay cities, and it is impossible to thoroughly reward him for the educational work he is doing. While many people merely talk Mr. Steindorff is doing things, and his delightful choral concerts at the Greek Theatre and at the Oakland Auditorium are among the most effective musical events of the season.

## SIR HENRY HEYMAN

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## CHAMBER MUSIC SOCIETY IN TWO QUARTETS

Third Regular Program With Only Strings Composed  
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By GEORGE EDWARDS

In the Scherzo of the Cesar Franck Quartet the San Francisco Chamber Music Society attained a perfection of delicacy almost impossible to conceive in other fields of music, and scarcely among other organizations even in this one. Such perfect work was revealed in the Third Regular Concert of the season, December 30th, at the Player's Club. When the French master was so successful in this style as in the D major quartet it is difficult to know why. In his other works in cyclic form he avoided the Scherzo as if in his priestly attitude toward life he thought it inappropriate. Neither in his violin Sonata, the quintet, nor even in his symphony does a scherzo appear. But the exquisite scherzo of the quartet proves how splendidly he could dance when he cared to do so. Indeed, he appeared (in this interpretation) to be the only composer who has gone further than Mendelssohn in fairy music. He is not like a certain composer in Chicago of whose symphony (performed by Theodore Thomas) some one said, "He doesn't know a symphony consists of more than three movements." A wag replied, "Don't tell him about it, or maybe he'll write another!" One wishes Cesar Franck had included a scherzo in all his three movement cycles. At least this was the impression the playing of the Chamber Music Society made upon me on this occasion.

The program opened with Mozart's Quartet in B flat. Of this, the first and third movements were the most telling in effect. The same delicacy was noticeable about the first movement, and a certain high starting melody in the adagio, sung first by Mr. Persinger and re-echoed by Mr. Britt, was of a melting poignancy as rendered by these artists.

The first movement of the Franck quartet was the best serious work of the evening. However emotional these artists may be individually, the ensemble of their playing seems never to convey an effect of passion or of tragedy. This feeling is eminently required in the Larghetto, and the playing of the notes in a sentimentally respectful manner leaves the quartet, and indeed the entire program, badly lacking in psychological balance. The effect is "French" in the sense that we are accustomed to think of French: rococo, delicate, fine, superficial. Such Frenchmen as Cesar Franck, however, are French in another sense: the sense of Victor Hugo, and of Sarah Bernhardt. This is the demand of his Larghetto, the mood of which the Chamber Music Society more nearly approached in the more obvious Mozart Adagio.

The Finale, with its echoes of the previous movements in inverse order, gave the organization again opportunity for its brilliancy and perfection of ensemble.

But the Scherzo remained the high light of the evening and will remain in memory of musical experience. Such pianissimo and delicate impulsiveness were surely nowhere in the world before.

One cannot leave the Cesar Franck quartet without mention of Mr. Firestone's magnificent opening of the fugue in the first Allegro. It was suggestive of the opening of the third act of Tristan and Isolde. No more poignant effect was ever gotten by English horn in that passage. Indeed, Mr. Firestone's tone greatly resembled the reed instrument of Wagner's Shepherd. The entrance of Mr. Ford carried on the feeling, and the extended counterpoint of the two instruments was another memorable piece of the artistry of the evening.

Mr. Hecht was absent from the program of this date, at least as performer. He was an interested auditor, however, from a box. His enjoyment of the work of his fellow artists reminds me of the pleasure his enthusiasm and labor and expense have afforded the people of San Francisco. Many could give enthusiasm to the development of local music. Quite a number, indeed, do so. Some could give money, and a few do even this. But very few will bestow upon any musical institution the downright labor Mr. Hecht has devoted to the Chamber Music Society, let alone his generous gifts of money and enthusiasm.

And not only is his devotion given to the Chamber Music Society. He is acting director of the Community Music School as well. And this is no mere honorary job. Personally he hears applicants for lessons, fuses over schedules and fathers generally the destinies of the philanthropic movement. A few more Elias Hechts and San Francisco would have its own grand opera, such as even Chicago has only just succeeded in making permanent.





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### THE BELLS OF CORNEVILLE

Ferrier Opera Company Gives Seven Performances of Planquette's Famous Light Opera. Mons. and Mme. Ferrier and M. Fernand Amandes Succeed in Leading Roles

By GEORGE EDWARDS

Of all the light operas written to date perhaps only "Robin Hood" challenges the popularity of "The Chimes of Normandy"—sometimes translated "The Bells of Corneville." M. Andre Ferrier chose the latter translation for his jolly production of the opera at Knights of Columbus Hall during the holiday season. It lacks some of the "tang" associated with "The Chimes of Normandy" and for the Ferrier production, which was in French, the original French title, avoiding all translations, might have been better.

In the thrilling second act of the play opportunity is given for some serious acting, and M. Ferrier, as Gaspard the miser, realized the chance afforded to the utmost. The tottering old man, absorbed in his money, shaking sheets and wheeling suits of armour before the windows of the chateau to scare the villagers, was marvellously represented by M. Ferrier. His song of gloating over his treasure was splendidly sung, even to the rhythmical counting of the coins in the refrain, though with a trifle more parley with the conductor this effect could still better have been attained. Following this, the dramatic interruption of discovery by the villagers gave him further opportunity to enact the miser's losing of his mind, which he carried out with convincing verisimilitude.

Madame Ferrier as Serpolette, was telling dramatically, and her court regalia in the last act revealed her as a personage of rare beauty. Her singing, too, of the well-known songs was such a treat that one regretted the "cutting" of certain other ones for her voice in the last act.

M. Fernand Amandes as Henri, was imposing and graceful. His lovely voice in his various arias aroused the greatest enthusiasm in the audience. His French diction in the frequent dialogues was no less successful. Indeed, his speech and that of M. Ferrier were the best thing in that line in the play. For the most part the women's speeches were over rapid. Mlle. C. Moncla made an adorable Germaine. A certain nervousness at the beginning of the evening (December 31st) disappeared entirely before the play was over. Monsieur Artieda as Grenicheaux was better in ensemble than in solo work.

The lesser parts and the chorus were well drilled and free in movement. A certain miscalculation of placement in the processional chorus of the second act caused an undue advantage of the male singers over the female. This may have been a poetic justice that compensated for the general superiority of the women's work over that of the men.

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## AMERICAN TENOR ARRIVES IN GRAND OPERA

Orville Harrold, Whom Oscar Hammerstein Discovered in Vaudeville is Acclaimed Great at the Metropolitan Opera House. Victor Herbert Writes Another Successful Musical Score. The Blue Bird Earns \$40,000 for Charity. Death of Pauline Hall, Famous Erminie

New York, January 4th.—Orville Harrold, of Indiana, the American tenor whom the late Oscar Hammerstein "discovered" in vaudeville and put in as a feature of the Manhattan Opera Company, then running in opposition to the Metropolitan Opera House, has at last "arrived." Heard last season with William Wade Hinshaw's American Singers at the Park Theatre and in lesser roles this season with the Metropolitan, he attracted attention by his beautiful lyric tenor voice. It remained until he appeared as Rodolfo in Puccini's "La Boheme" at the Metropolitan last Monday night for him to be acclaimed great. He got an ovation. Mr. Harrold promises to take a position of importance in the company. Another American in the cast was Marie Sundelius as Musetta. She sang the music as it has not been sung at the Metropolitan in many months. Mme. Alda was the Mimi, while Messrs. Scotti, Didur and De Seguro were the Bohemians as before. Mr. Papi conducted.

Angel Face, a musical comedy in three acts; book by Harry B. Smith, lyrics by Robert B. Smith, and music by Victor Herbert, was produced at the Knickerbocker Theatre last Monday night. Angel Face is blessed with a richly characteristic Herbert score and is not one of those musical shows which consumes a whole evening on the strength of a single tune. Towards the close of the evening, Mr. Herbert tossed in a lot of his old songs, memory-sweetened phrases from old scores which Mary Milburn sings. Airs from "Mademoiselle Modiste," "Naughty Marietta," "The Serenade," "Babette," "Babes in Toyland," "The Only Girl," and "The Fortune Teller" come pouring forth and wind up with "I Might Be Your Once in a While," the most persistent of the melodies in "Angel Face."

Before a \$40,000 audience and for charity "L'Oiseau Bleu," (The Blue Bird) lyric comedy in four acts and eight tableaux, the text by Maurice Maeterlinck, the music by Albert Wolff, was performed at the Metropolitan Opera House Saturday evening for the first time on any stage. Although the prices of orchestra chairs had been advanced to a high figure the theatre was completely filled. This was especially gratifying since it had been determined that four worthy charities were to benefit from the receipts—the Queen of the Belgians fund, the Millerand fund for French orphans, the Big Sisters and the Milk for Children of America fund.

The author of the libretto, Maurice Maeterlinck, and his wife, came with the Belgian Ambassador and the Baroness Etienne de Cartier de Marchienne, with whom they had dined before the opera. Others in the Ambassador's party, which occupied three loges, were Mrs. William K. Vanderbilt, Jr., (Virginia Fair of San Francisco) who sat in the box with Baroness de Cartier, the author being at her left. In an adjoining box was Mme. Maeterlinck, who was with Mr. and Mrs. John Sanford and Mr. and Mrs. Newbold Le Roy Edgar. Other members of the Ambassador's party in yet another box were the Belgian Consul, Pierre Mali, and Mrs. Mali, Mr. and Mrs. Otto H. Kahn, Mr. and Mrs. Nicholas Murray Butler and Prince de Croy of the Belgian Embassy.

The principal singers were Florence Easton, Leon Rothier and Frances Ingram. The consensus of criticism of the production upon its merits was that it was a musical prodigy which ought to be an asset to Manager Gatti-Casazza. There is much dialogue which Mr. Wolff, the Metropolitan director, had set to good music, but it is doubtful whether he would have deliberately chosen Mr. Maeterlinck's libretto as his best opportunity to achieve a reputation.

The Manhattan Grand Opera Company, managed by Mark W. Byron, Jr. and having for its leading tenor Ricardo Martin, formerly of the Metropolitan and the Chicago Opera Companies, was forced to suspend in Baltimore on Wednesday night because the "ghost did not walk" promptly at the Lyric. It was the chorus and the orchestra which brought the end. The box office receipts had been divided among them, the principals withholding all claims. Manager Byron went to New York to secure financing. There was a good house at the Lyric for "Il Trovatore," which was to be given with Alice Hesleri as Lenora, Henrietta Wakefield as Azucena, Ricardo Martin as Manrico and Georgio Pulini as Count Di Luna. The principals were willing to go on and throughout showed the greatest loyalty to Adolph Schmidt, the director.

In Aeolian Hall Elizabeth Rothwell, soprano, gave a song recital Saturday afternoon under the management of Loudon Charlton. She had not been heard here for some time. Formerly she sang here in Col. Henry W. Savage's production of "Madam Butterfly" and in concert. Her program, selected with much taste, included Bach's air, "Wert Thou With Me"; Griffes' song, "Thy Dark Eyes to Mine," and two lyrics by Walter Rothwell, "Midsummer Night" and "Bacchanal." Mme. Rothwell's resources in voice and technique were limited, but her interpretative powers were marked by dramatic ability.

On Sunday morning, February 1st, chimes will clang forth in concert from every church in New York city and within a radius of twenty-five miles. Thus we shall know that music week is on, and for seven days such well known advocates of the healing qualities of melody as Otto H. Kahn, Daniel Frohman, Arthur Bodanzky, Walter Damrosch, Hugo Riesenfeld and Rubin Goldmark will try to instill into the soul of New York the

love of the noonday singing classes, the evening choral societies and the afternoon concerts, where good music, well played, can be heard by all that have the desire to listen. Special concerts will be given every afternoon and evening at a great number of places, and to those who cannot by force of circumstances attend concerts will be carried to them.

The American Legion wants to be absolved from every instance of disorder that has taken place in its campaign against the production of German opera. A statement by the New York State executive committee says that in one case at least the American Legion has been blamed for a demonstration against German opera, but it was proved college students were responsible. The committee says members of the legion are as capable of enjoying good music as other folk and issued this official statement of the position taken by the organization:

"We should not oppose, as such, German opera and Hungarian music where the spirit, the language and the personnel are truly American, and where no attempt is made through advertising or publicity to arouse the pro-German feeling that would minimize their defeat or their guilt. Good music, whether it be by Wagner, Strauss or Sousa, cannot and should not be killed, and any attempt to suppress it is bound to fail."

At Carnegie Hall Albert Spalding, American violinist, gave a recital Saturday afternoon. He recently returned was attended by a large audience and his playing was very warmly received. A number in the program, listed as new here, was Lorenzo Perosi's "Tema con Variazioni." Perosi belongs to the present day school of composers in Italy. He has written, among other works, ten symphonies, each devoted to an Italian city, and many sacred works. His style combines classic forms with modern coloring.

"Nothing but Love," the musical play, was sung last week in the Shubert Riviera Theatre after a hearing in two downtown theatres. The cast remains the same.

Pauline Hall, noted stage beauty and light operetta favorite of the old school, died last Monday in her home in Yonkers from a cold contracted when attending the recent Actors' Equity ball in the Hotel Astor. She was born in Cincinnati fifty-nine years ago; her maiden name being Pauline Fredericka Schmidgall. Her greatest success was in "Erminie" at the Casino, which she sang for more than a year and later travelled over the country. She was then the best known of stage beauties. She appeared in a number of other roles, but her success as Erminie over-shadowed them all. At the height of her reputation she was married to George McLellan, theatre manager, a brother of C. M. S. McLellan, who wrote "Leah Kleschna." Mr. McLellan is now in London.

Musical plays continued at the theatres are: "Passing Show of 1919" at the Winter Garden, "The Magic Melody" at the Shubert, "The Little Whopper" at the Casino, "Irene" at the Vanderbilt, "Linger Longer Letty" at the Fulton, "Aphrodite" at the Century, "The Rose of China" at the Lyric, "Buddies" at the Selwyn, "The Little Blue Devil" at the Central, "Greenwich Village Follies" at the Nora Bayes, "Miss Millions" at the Punch and Judy, "Elsie Janis and Her Gang" at the George M. Cohan, and "Apple Blossoms" at Globe.

GAVIN DHU HIGH.

Mrs. E. E. Bruner was unusually busy during the recent holidays. She sang at St. Patrick's Church on Christmas and New Year's mornings. Her solos were incorporated in the Haydn Imperial Mass which was presented on that occasion. As offertory she sang Noel. She also sang in Dubois' Mass at the French church. On Christmas morning she sang in three masses at one a. m., at six a. m. and at 10:30 a. m., each occasion she acquitted herself splendidly.

Mrs. Marie Partridge Price, the well known vocal artist, was engaged to sing the soprano part in The Messiah given by the Salt Lake Oratorio Society in Salt Lake City on the morning of New Year's Day in the famous Tabernacle. On December 15th, Mrs. Price sang with the Peninsula Musical Society of San Mateo. She aroused enthusiasm among her musical audience by singing a group of songs, including Balatella from Pagliacci, and Noel with chorus. Uda Waldrop was the accompanist. On Christmas Eve Mrs. Price sang Noel, accompanied by Edwin Lemare, at the Exposition Auditorium. Mrs. Price returned this week from Salt Lake City.

Marie Hughes Maquarrie, harpist, and Miss Katherine Fiske, violinist, formerly of the Amphion Trio, appear this week at the Oakland Orpheum. Their act is announced under the title of Moments Musicales, and they are playing a well chosen program of classic and popular numbers. Both artists are exceedingly capable and by reason of their fine musicianship and attractive personality, are making an excellent impression justifying the presumption that they will be in great demand.

Sir Henry Heyman has resumed his studio work and is now very busy with his classes. His numerous pupils were anxiously awaiting his return from the East and are now happy that they can resume their studies. We shall have an extensive report of Sir Henry's trip in the next issue of this paper.

Dr. Carlos De Mandil, the well known director of De Mandil's Orchestra at the Tivoli, gave a delightful Christmas supper in honor of the members of his orchestra at his residence after the performance on Friday evening, December 26th. Twenty-five were in attendance and they all enjoyed a repast among which South American beverages were among the star features. The musicians presented Dr. de Mandil with a

fine mahogany music cabinet as a token of their esteem and regard. There was a musical program during which Mr. Kubichek, first bassoonist of the Symphony Orchestra, played a number of excellent piano selections, among them a fine arrangement of the 1812 Overture, and Mme. de Mandil sang La Partida by Alavarez. All had a most enjoyable time, Dr. de Mandil brought the guests to and from his residence in his fine Renault Limousine. This hospitable act was deemed necessary to insure the proper safety of the musicians, who were needed the next day at the theatre.

Miss Myrtle Donnelly returned from New York where where she studied throughout the year with Mme. Sembrich, spending the summer at the Diva's country home. Miss Donnelly made rapid strides under the care of the world's greatest coloratura soprano, who is enthusiastic about her fine voice and artistic intelligence. We will have more to say about Miss Donnelly next week.

## MATILDA BARLEY'S SAN DIEGO SUCCESS

Excellent Contralto Presents Representative Program and Arouses Her Audience to Approval

By EDWARD SCHLOSSBERG

San Diego, Cal., December 24, 1919.—Hurrying back from Los Angeles, where the writer makes occasional trips to glean stimulation and inspiration from the new Los Angeles Symphony concerts and artists who do not include San Diego on their itinerary, I arrived out of breath at the Isis Theatre with pleasant memories of the interesting youthful Mayo Wadler, who assisted Tetrassini that afternoon, to find Matilda Barley, contralto, in glorious voice. It put the writer in the atmosphere of a big New York recital of some noted prima donna, for in truth Miss Barley is a grand opera star appearing for many years in leading roles at the Bern opera house in Switzerland. Her many criticisms speak in highest praise of her work there. Being the possessor of a deep, rich contralto voice, which she uses with great fervor, confidence and surety, which shows her operatic experience, diction, phrasing, nuance, were all managed with consummate skill and artistry. She has those virtues of taste, intelligence and temperament, but above all she is a thorough musician, a rare quality in most singers. This important factor enables her to get to the heart of the song, assimilate it and transmit its meaning to her audience with beauty and artistic honesty. The ovation the audience gave her showed their genuine approval. Mrs. Alice Barnett Price was the accompanist. The following numbers, which were most varied and interesting, consisted of two groups: Elii-Shallett (Fisher), Serenade and May Night, (Brahms), Joan of Arc (Tschakowsky), Alger le Soir (Fourdrain), Lilacs (Rachmaninoff), Ecstasy (Debussy), Song of India (Rimsky-Korsakoff), Nightingale Lane and Moods (Alice Barnett Price), Life and Death (Coleridge Taylor). The two assisting artists were Miss Esther Rhodes, "the winsome harpist," as the Los Angeles Times calls her, and a Cantillation, "Miantowana" by Kelso Murdock, Miss Morrison at the piano. This concert was the second of the Philharmonic Course given under the direction of Mrs. Slocum. The management should be highly complimented on this concert, and if the rest of the course comes up to the rare artistry of Miss Barley's singing, they can be assured of the entire support of San Diego music lovers.

A Christmas benefit concert was given at the Ocean Beach Theatre on December 22nd, under the direction of Mrs. Julius Pohl.



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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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## LOS ANGELES SHRINE AUDITORIUM BECOMES A VICTIM OF THE FLAMES

Historic Edifice Now a Thing of the Past—Civic Auditorium to Seat Ten Thousand Contemplated to Arise From Its Ashes—Los Angeles Symphony Orchestra Misinterprets W. A. Clark, Jr.'s Purchase of the Temple Auditorium Lease—Walter Henry Rothwell Adds to Laurels in Sixth Popular Symphony Concert

By BRUNO DAVID USSHER

Los Angeles, January 11, 1920.—The Shrine Auditorium, the largest hall in Los Angeles, burned down completely Sunday afternoon, between three and four o'clock. Nobody was in the building, which was owned by the Al Malaikah Auditorium Association, an organization of local Shriners. The total loss may run as high as \$500,000, although this is only a tentative figure. The loss is covered by insurance.

A defective gas heater, which caused a small blaze recently, led, probably, to the conflagration which spread so violently that the immense structure was quickly one great blazing mass. The fire brigade made heroic efforts to overcome the fire, but the frame work walls and the heavily painted wood work on the sides offered easy food to the fiery element. Unfortunately a score of the brave men were hurt in following their duty, one probably fatally, by falling walls. Further details of the fire have undoubtedly been covered by the Associated Press.

From a musical view-point the Shrine Auditorium, which had a capacity of 6,000 seats, was not a desirable place. Even in choral works like "The Messiah" the sound was not clear. It was strenuous to listen to a soloist and only some of our greatest artists could at-

passed Rome "also in this respect," for Imperator Rothwell shook his stick and his ninety or more instrumentalists "fiddled" while the Shrine Auditorium burned to the ground Sunday afternoon during the hours of the Sixth Popular Concert by the Philharmonic Orchestra. Rome burned to the tune of only one fiddle. A sad consolation for the Shriners, a poor one, I admit it, for they loved the barn that was hallowed by cherished remembrances and sentiment. The Shrine Auditorium is lost. *Le roi est mort; vive le roi!* Let us build a Civic Auditorium, where ten thousand people can listen to the popular program of the Philharmonic Orchestra, to Galli-Curci, Melba and McCormack. What of that Memorial Hall of which we dreamed or spoke in the days of casualty lists?

The Popular Concert opened with Schubert's *Marche Militaire*, followed by the second and third movements from Tchaikowsky's "Fourth." The orchestra, particularly the strings, sounded never more sonorous, richer than in the *Andantino* and beautiful. It was an abundance one could well love. A certain freedom of phrasing prevailed, which, well conceived and practiced by all players in splendid unison, gave the reading of the movement a fine, almost indescribable charm. It

that occur only too seldom. From a vocal, technic, programmatic and interpretative view point, she has been hailed as one of our really great artists. Madame Stanley will appear with the Philharmonic Orchestra in a week's time.

The dates of the Saslavsky Chamber Music Society have been changed for the remainder of the season. As before the concerts will be given in Blanchard Hall but on Monday nights instead of Friday. The new dates are January 26th, February 23rd, March 29th, April 12th and 26th, also May 10th. The program for the next concert consists of Trios by Haydn and Rachmaninoff and a Lekeu Sonata for violin and piano. May McDonald Hope will be at the piano, with Axel Simonsen as 'cellist. Concertmaster Saslavsky expects to play at least six more Chamber Music Concerts in the Bay city.

The announcement that Clune's Auditorium had been leased for four years by Mr. W. A. Clark, Jr., for the Philharmonic Orchestra of Los Angeles, has created wide-spread satisfaction, particularly as it will enable the public to obtain from eight to nine hundred more



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tempt to appear there. Singers claim that it was "easy" to sing in the Shrine Auditorium. Located out on West Jefferson street, in the southwestern part of the city, it was too far out of reach to become a popular concert hall aside from these other short-comings. It was built twelve years ago at an initial cost of \$125,000. Officers of the above mentioned association state that a new auditorium, twice as large if the building regulations and size of ground will permit it, is to be erected soon. If so, provision for an organ ought to be made, also a larger stage should be considered. The present one was out of proportion small.

Mr. Behymer, whose concert bookings and hall arrangements in connection with the Shrine Auditorium have now to be changed, will give all concerts to be held in the Shrine Auditorium at the Trinity up to May 1st, after that date in the Clune Auditorium, which on that day will come under his control as manager of the Philharmonic Orchestra. No concert cancellations, however, have been considered, but efforts will be made to accommodate artists and audience just the same. The Los Angeles Oratorio Society, under John Smallman, already has announced that the "Elijah" will be sung in Clune's during the latter part of May.

Nothing is known as to whether Nero, Roman emperor, used a gut E or a steel E string, in any case the gut E's of his time lasted probably longer than the present day "Italian strings." Anyhow, "Nero fiddled when Rome burned" we are told. But Los Angeles sur-

was eminently Russian without being obvious. The Scherzo came nicely, too, but I heard it better a few weeks ago by the same orchestra, clearer, freer, and again firmer.

Ilya Bronson, solo cellist, gave us Bruch's "Kol Nidrei" with orchestra. The orchestra accompaniment appeared to me as overly varied, colorful, elaborate for the simple, almost primitive, lamenting and plaintive chant, but it was rendered with good care. The playing of the Bizet Suite No. 1 called for an encore. It showed musical virility. As second solo number Mr. Bronson chose Saint-Saens "Le Cygne," this time accompanied only by Mr. Kastner, harpist. As in the "Kol Nidrei" Mr. Bronson apparently played not with the absolute freedom of fingering and phrasing I know him to possess. Nevertheless, he had to still the cordial applause with an encore. His tone was beautiful in the latter part of the Bruch number.

The "Rienzi" overture closed the musical offering. Mr. Drucker's opening trumpet call "to arms" did not measure up to that of the same phrase a few weeks back, nor did the reading in general please me as well as on that occasion. But then, when I reached for my hat I remembered that the orchestra had returned late the night before after a rather strenuous program in Pomona. Even Nero, the Imperial fiddler and arson-fiend, showed at times signs of over-exertion.

Press and public agree that Helen Stanley's recital this week was one of the unusually delightful events

seats than in the Trinity Auditorium. There will be several hundred more one dollar seats than before, while seats in great numbers will be on sale at a lower price than at present.

As a matter of news I append an announcement by the Los Angeles Symphony Orchestra Management Committee which appeared as a paid advertisement in the local papers and which brought forth a statement of facts signed by Mr. W. A. Clark, Jr., throwing a somewhat different light on the matter. The announcement of the Los Angeles Symphony Orchestra reads:

### "LOS ANGELES SYMPHONY ANNOUNCEMENT"

The Los Angeles Symphony responds as follows to the numerous inquiries of its friends and well-wishers regarding its intentions in view of the published announcement that Mr. W. A. Clark Jr. has concluded a lease of Clune's Auditorium on behalf of the Philharmonic Orchestra, recently founded by him:

(1) The Symphony will continue its present season, the most brilliant and successful in its history, at Clune's Auditorium, in conformity to published schedule.

(2) The lease of the Auditorium to Mr. Clark for the Philharmonic Orchestra will have no effect whatever on the future of the Los Angeles Symphony, except possibly to hasten the day when it will play in its own auditorium.

(3) The Symphony, unexpectedly deprived after this

(Continued on Page 4, Column 2)



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## NINETEENTH YEAR

### SCHUMANN-HEINK RECEIVES GREAT OVATIONS

At Her Oakland Concert in the Municipal Auditorium  
and at Her Second San Francisco Concert at the  
Exposition Auditorium Enthusiasm Prevailed

By ALFRED METZGER

The writer must assuredly be greatly interested and thrilled with the artistic performance of a vocalist to attend every concert of the same in this vicinity. Those who have had the experience know that it is not an entirely pleasant occupation to go to Oakland on a cold and windy night, and yet we felt that we could not afford to miss a Schumann-Heink concert if we wished to hear singing such as is rarely heard in a lifetime.

Oakland has reason to be proud of the showing it made at the Schumann-Heink concert on Tuesday evening, January 6th, and the distinguished contralto was in excellent voice, so that the six thousand or more people in attendance were wrought up to the highest pitch of enthusiasm and gave the great artist an ovation of which she has every reason to feel exceedingly proud. The program was the same as that given in San Francisco on Sunday, January 4th, and again the La Forge songs, particularly the Flanders Requiem, were received with the heartiest cordiality.

The second Schumann-Heink concert took place in San Francisco on Sunday afternoon, January 11th and it is surely a most gratifying sign to be able to state that the audience was twice as large as at the first concert. To attract more than eight thousand people to concerts right after the Christmas and New Year holidays is something that no other artist could accomplish in San Francisco. The program rendered on this occasion was exceptionally fine. Our good friend Redfern Mason must have been thinking of someone else when he said that we told him Schumann-Heink sang "miserable" songs. For among the compositions she sang on that occasion were: Aria from Rinaldo (Handel), My Heart Ever Faithful (Bach), Down in the Forest (Ronald), Danza (Chadwick), Slumber Song (MacFayden), Bolero (Arditi), Indian Love Song (Lieurance) and last, but by no means least, the exceedingly beautiful group of La Forge songs sung at the first concert and repeated at the second concert upon special request: Flanders Requiem, Expectancy, Retreat, To a Messenger, Where the West Begins. The oftener we hear these songs the better we like them. Indeed we consider the La Forge compositions the very finest songs composed recently, and the only ones that take the place of some of the German classics.

Schumann-Heink was even in better voice on this occasion than on the first and this means surely a great deal. The huge audience warmed up to her in great style and she took everyone to her heart. Frank La Forge played the accompaniments and solo numbers with that thorough artistic and musicianly skill which is such a delightful feature of all his work, and we trust that soon both he and Schumann-Heink will again come West to give us of their exquisite artistry.

### TINA LERNER IN FINE CHOPIN RECITAL

Players Club Theatre Crowded With Enthusiastic  
Assemblage of Music Lovers When Distinguished  
Pianist Excels Herself

By ALFRED METZGER

It is really difficult to give a detailed review of the Chopin program presented by Tina Lerner at the Players Club Theatre on Tuesday afternoon, January 6th, in the presence of a crowded house filled with enthusiastic musical people. This difficulty is due to the fact that it is impossible to choose among the twelve Chopin compositions as to which was interpreted in a manner to please us most. There was such a uniformity of artistic excellence and such a mastery of the difficult

subjects at issue that to choose among them all a favorite becomes an impossibility.

In the first place Tina Lerner possesses that rare poetic instinct without which Chopin playing becomes impossible. Secondly, the great artist is endowed with a technic of the rarest clarity and accuracy. Finally, she has a touch of the most delightful limpidity and mellowness. The combination of these three supreme artistic faculties produce the ideal Chopin interpreter. To hear Tina Lerner interpret Chopin is an experience that one never forgets.

The program was as follows: Twelve Preludes, Fantasie F minor op. 49, Impromptu A flat, Impromptu-Fantasie, Mazurka A minor, Mazurka C major, Scherzo E major, Sonata B minor, op. 58, Ballade G minor, Three Etudes, Nocturne C sharp minor, Valse A flat op. 42.

### TINA LERNER'S SCHUMANN-BRAHMS PROGRAM

The fourth of a series of six historical piano recitals will be given by Tina Lerner at the Players Club Theatre next Tuesday evening at 8:15 o'clock. This will be the first event taking place in the evening. Further inducement to attend this event may be found in the fact that the program consists of Schumann and Brahms compositions, giving Tina Lerner an opportunity to reveal herself as a dramatic interpreter. The program to be presented on this occasion will be as follows: Schumann—Sonata F sharp minor op. 11; Schumann—Papillons, Prophet Bird, Contrabandiste; Brahms—Sonata F minor op. 5; Brahms—Ballad G minor, Intermezzo B minor, Rhapsodie E flat.

### BRITT SOLOIST AT SIXTH POP CONCERT

Louis Persinger Being Confined to His Home by  
Sickness, Horace Britt Plays Saint-Saens Concerto  
in A minor With Consummate Artistry

By ALFRED METZGER

We have watched with a great deal of pleasure how Alfred Hertz has gradually raised the standard of the symphony "pop" concerts until they assume the character of a regular symphony concert without losing one whit of their popularity. Barring the Glazounov waltz with which the program closed the sixth popular concert which was given at the Curran Theatre last Sunday afternoon, could well have been announced as a regular symphony concert. It began with the ever beautiful Pathétique Symphony by Tchaikowsky, which Mr. Hertz directs in a manner to appeal more to our sense of artistic proportion than any other director we have watched interpreting this effective work.

The second Peer Gynt Suite by Grieg was also interpreted with musicianly intelligence, bringing out the tone color effects and various peculiar rhythms in a manner to appeal so strongly to the audience that jacked the theatre that at its conclusion a veritable storm of applause was released. By the way it is but just to say here that Mr. Hertz and the orchestra received one of the greatest ovations of the season after the conclusion of the Pathétique Overture.

Horace Britt played the Saint Saens Concerto in A minor and inasmuch as we already had the pleasure to review his performance of this charming work we can only repeat that he played it with the same finesse, impeccability of technic and grace of phrasing that always characterizes his interpretations. He justly deserved the spontaneous ovation which the audience cheerfully accorded him.

### JOHN HAND TO SING IN OAKLAND THIS MONTH

John Hand, America's new tenor, will sing in the Auditorium Theatre, Oakland, on Friday evening, January 30th, under the management of Miss Z. W. Potter. Last week Mr. Hand sang in Seattle and scored an extraordinary triumph, press and public acclaiming him as a consummate artist. No doubt his concert in Oakland will also prove to be a veritable triumph for this excellent American vocalist. The program will be an unusually interesting one, containing compositions by Meyerbeer, Roxas, Mana-Mucca, Dunkley, Verdi, Albeniz, Beethoven, Cadman, Jonas, Treharne, Vanderpool, Puccini and Bizet. He will be assisted by La Var Jensen, pianist and accompanist, and Emilie Lancel, soprano, in the fourth act from Carmen. Tickets are for sale at Sherman, Clay & Co., Oakland.

### LEN BARNES TO GIVE CONCERT SOON

Len Barnes, the excellent New Zealand baritone, will give a concert at the Players' Club Theatre on Tuesday evening, January 29th. Mr. Barnes has been very active here since his arrival a few months ago and he has conquered for himself the respect and admiration of our most conscientious music lovers. He will be assisted by Miss Ruby McDonald, a distinguished Australian violinist, who also came here recently. Particulars will appear in next week's issue.

### LILLIAN AND DOROTHY SWAEY'S CONCERT

Lillian and Dorothy Swaey, violinist and pianist respectively, and two unusually gifted prodigies, will give a concert under the auspices of the Masonic Ambulance Corps at Scottish Rite Auditorium on Thursday evening, February 5th. They will be assisted by G. Jollain, the well known Italian violin virtuoso, and Sigismondo Martinez, a pianist of the highest standing. Further particulars concerning this event will appear in subsequent issues of this paper.

Ever alert to bring San Diego forward musically, Miss Gertrude Gilbert, President of the Amphion Club, through the management of Mr. L. E. Behymer, has arranged to guarantee a fund of \$10,000 for the appearance of the three world famous artists, Galli-Curci, soprano; Heifetz, violinist, and Stracciari, baritone.

### SAN FRANCISCO MUSICAL CLUB CONCERT

By Abbie Gerrish Jones

Owing to the severe illness of Louis Persinger, the Chamber Music Society of San Francisco were unable to fulfill their engagement to appear before the San Francisco Musical Club on Thursday morning January eighth, and the program prepared for the next meeting was perforce brought forward to fill the vacancy, to the great disappointment of the unusually large audience gathered in anticipation of the expected treat. The members who took part in substituting at such short notice are to be congratulated on the providing of a fine program in spite of the fact that another week was due the performers in which to prepare their numbers.

The group which opened the program was given by Miss Audrey Peer, one of the most energetic and promising of the younger pianists, and were performed with a spirit and understanding that comes only with much continuous and persistent work. Miss Beer gave a brilliant reading of the Rubinstein Etude de Concert and received prolonged and hearty applause in appreciation at the close of her group. It should be said, en passant, that Miss Beer is an indefatigable student and misses no possible opportunity to improve herself in her profession. She studied with Godowsky in his master classes and received private instruction as well, and is now studying with Wager Swayne. Mrs. Glen Woods, accompanied by Josephine Crew Aylwin, sang a group of four songs, of which the last, "Robin, Sing Me a Song," showed to best advantage the sweetness and flexibility of her voice.

Miss Teodelinda Teran, cellist and a new-comer among San Francisco musicians, made a good impression in the performance of a group of three numbers in which she was accompanied by Mrs. E. E. Young who at almost the last minute substituted for Mrs. Horatio Stoll, the latter being unable to be present on account of illness. Mrs. Young also accompanied Mrs. Reginald McKay in her group of five songs, all of which were delightful. Mrs. McKay was a distinct surprise in her interpretation of these songs, and all who were familiar with her work knew that some change had taken place in her method of singing; it was as if a lovely image had suddenly been endowed with a living soul so great was the change in the work, Mrs. McKay never, in the writer's hearing, sung with such fluency and freedom or with so much real emotion, her beautiful voice has become a thing of life and carries a real message. Asked of the reason for so marked a change it transpired that the singer has been coaching with Mrs. Isaac Upham, which is reason enough, as we are all familiar with that lady's beautiful voice and her exquisite management of it.

Alberta Livernash Hyde was also confined to her bed with illness so that her number was omitted entirely, the time being too short to procure a substitute. Mrs. Bruner, president of the club, announced that the lists were open for suggestions for the club Jinx to be held in April. Also that the choral auxiliary would continue work, discontinued through the illness of Dr. Claassen, now happily recovered.

### SAN CARLO OPERA COMPANY

Impresario-owner Fortune Gallo, judging from the exchanges from other cities where the organization has appeared recently, will have some genuine surprises when the San Carlo Grand Opera Company visits here. The reviewers of the eastern opera centers are unanimous in the statement that the company is the most complete, from all points viewed, ever taken on a long trans-continental tour, and not only do they dilate upon the general excellence of the organization, but devote much space to the individual brilliance. This, in the face of the well known policy of Signor Gallo to always stress the importance of ensemble and beautiful concerted effects rather than the exploitation of certain stars.

A notable feature and which will attract the attention of many admirers of the great tenor, will be the appearance in his famous role of Enzo (La Gioconda), of Senor Manuel Salazar, the heroic-voiced Spanish tenor, whose singing at the Curran last season proved nothing short of sensational. Salazar has been creating a brilliant impression on tour this season, everywhere being received with the greatest acclaim. Other characters wherein he will be cast during the coming engagement are Radames, (Aida); Manrico (Il Trovatore); Canio, (Pagliacci). He will also be heard in important roles in the operas Masked Ball and a new Verdi work—new to San Francisco opera-goers, La Forza del Destino.

Salazar's remarkable triumph on August 16th, last, when he sang his big, dramatic part of Radames (Aida) in the mammoth open-air production of the Verdi masterwork at the Sheephead Bay Speedway, N. Y., placed him in the foremost rank of the world's noted operatic tenors. Upon that occasion some 28,000 people gathered to hear him. He sang to the accompaniment of an orchestra of one hundred and seventy-five players, under the direction of Georgio Polacco. The chorus section numbered eight hundred and the ballet one hundred, while the triumphal pageant was participated in by herds of elephants, oxen, camels and horses. It was the most stupendous production since the one staged a few years back at the foot of the Pyramids, in Egypt.

The operas here are: First week—Monday, February 2nd, Rigoletto; Tuesday, Aida; Wednesday Matinee, Evening, Carmen; Thursday, Butterfly; Friday, Double Bill—Cavalleria and Pagliacci; Saturday Matinee, La Boheme; Evening, Il Trovatore.

Second Week: Sunday, February 8th—La Forza del Destino; Monday, Lucia; Tuesday, La Gioconda; Wednesday, Carmen; Thursday Matinee, Butterfly; Evening, Aida; Friday, La Boheme; Saturday Matinee, Romeo and Juliet; Evening, Masked Ball.



## HAMMOTH EVENING "POP" AT AUDITORIUM

That the vast Exposition Auditorium will be crowded to capacity on Saturday evening, January 17th, when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, give its third gala evening "pop" concert, was assured by the proportions assumed by the advance sale long ago.

An edifice of 10,000 capacity is not easily filled, but so popular have the Hertz events become, that it was a foregone conclusion that the Auditorium would be taxed to its limits. Mindful of the fact that the affair is essentially one for the masses, Conductor Hertz has contrived a program that is universal in its appeal and that abounds with familiar, melodic masterpieces. Such classics as Rossini's "William Tell" overture, Wagner's "Rienzi" overture and Liszt's Second Hungarian Rhapsody are certain of enjoyment by anyone, when interpreted by the great San Francisco Symphony Orchestra, under the dynamic Alfred Hertz.

Apart from the more than bountiful program to be performed by the orchestra alone, augmented for the occasion, there will be special features. Alice Gentle, famous mezzo-soprano, and a warm favorite with San Francisco audiences, will disclose her superb voice in the "Habanera" from Bizet's Carmen and the brilliant aria, "O Don Fatale" from Verdi's "Don Carlos."

Another feature will be the employment of fifty violins in the Bach-Gounod "Ave Maria," the violins carrying the melody following the solo by Artur Argiewicz, the distinguished assistant concertmaster of the orchestra. Edwin H. Lemare, official municipal organist, will preside at the console of the great Exposition organ during this number, while the harp part will fall to Kajetan Attl. Horace Britt's virtuosity will be displayed in Saint-Saens' "The Swan."

Half of the 10,000 seats have been priced at 25 and 50 cents, with the remainder at 75 cents and a dollar. All of the seats are reserved, and there is no war tax. Tickets will remain on sale at Sherman, Clay & Co., until six o'clock on the evening of the concert, when they may be had at the Auditorium. Following is the wonderful program in its entirety: Overture, William Tell (Rossini); Unfinished Symphony (Schubert); Ave Maria (Bach-Gounod); Violin Solo—Mr. Argiewicz, Harp Solo—Mr. Attl, Organ—Mr. Lemare; Aria, "O Don Fatale," from Don Carlos (Verdi); Miss Gentle; Overture, Rienzi (Wagner); Hungarian Rhapsody No. 2 (Liszt); Habanera, from Carmen (Bizet); Miss Gentle; Carmen Suite (Bizet); (a) Old Folks at Home (Busch), (American Folk Song); (b) The Swan—(Cello Solo) (Saint-Saens); Mr. Britt; (c) Love's Joy (Kreisler); Overture, Tannhauser (Wagner).

## WILLIAM HOFFMAN CONCERT

A very interesting concert will be given at the Savoy Theatre this Sunday afternoon at half past two, by William Hoffman, a lyric baritone with an excellent reputation abroad and in the east. He is possessed of a sweet and flexible voice of good training and is a graduate of the Vienna Conservatory of Music. He appeared with success in opera in Vienna and has also been favorably commented on by the critics of New York, Philadelphia and Chicago, in which cities he has often sung.

Mr. Hoffman will be assisted by Miss Beatrice Silverman, a talented young violinist, and Mme. Elizabeth Griener, a piano soloist who will also act as accompanist. The program is as follows: (a) Spanish Dances (Rehfeld); (b) Meditation from Thais (Massenet); Miss Beatrice Silverman; Impromptu, in C sharp minor (Chopin); Mme. Griener; (a) Toreador Song from Carmen (Bizet); (b) I Hear You Calling Me (Marshall); (c) Calm as the Night (Bohn); William Hoffman; Gypsy Airs (Sarasate); Miss Beatrice Silverman; (a) Prologue to I Pagliacci (Leoncavallo); (b) The Asra (Rubinstein); (c) My Maid in Mexico (Serenade) (William Hoffman); William Hoffman.

## STANFORD ORGAN RECITALS

Warren D. Allen, University Organist, will render the following program at the Memorial Church on Thursday, January 15th, at 4:15 p. m., and on Sunday, January 18th, at 4:00 p. m., assisted by Samuel Savannah, violinist, at the Sunday program: Sketch in F minor (Schumann); Old Dance (Frank H. Colby); Souvenir (E. H. Lemare); Toccata (Barie). On Sunday Mr. Savannah will play the following numbers: Berceuse (Arensky); Waggang (Tor Aulin); Good Friday Spell from Parsifal (Wagner). On Tuesday, January 20th, at 4:15 p. m., Mr. Allen will play the following program: Allegro from the 1st Sonata (Guilmant); Minuet in D major (Mozart); Clair de Lune (Karg-Elert); Watchman's Song, Patriotic Hymn (Grieg). On Thursday and Sunday, January 22nd and 25th, Mr. Allen will play a program of works by Joseph Bonnet. Mr. Harry Robertson, tenor, will sing songs by Franck and Faure on the Sunday program.

## Tina Lerner

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8:15 o'clock

PLAYERS' CLUB THEATRE

Schumann-Brahms Program

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## FRANCES NASH WITH THE SYMPHONY

Frances Nash, an American pianist of genuine note not only in her own country but in the music centers of Europe, will be soloist with the San Francisco Symphony Orchestra, Alfred Hertz directing, again on Sunday afternoon, January 18th, in the Curran Theatre, when she will play Liszt's Hungarian Fantasia with the orchestra, with which she electrified Friday's audience. Although new to San Francisco audiences, Miss Nash has won high praise for her work as soloist with such organizations as the Boston Symphony Orchestra, the New York Philharmonic Orchestra and the Chicago Symphony Orchestra. This charming young American artist is a dashing virtuoso. Her tone is vibrant and of surprising volume—her technical equipment excellent throughout. She has the spirit of the music and brings it out with a broad sweep that has true interpretative force.

A most important musical event is the programming by Conductor Hertz for this pair of symphonies of Berlioz' Fantastic Symphony, which is new to San Francisco. Hertz considers this a most remarkable work, and he has devoted himself unusually to it in rehearsal, with orchestra especially augmented for its rendition. It is certainly one of the greatest works that San Francisco has become acquainted with through Alfred Hertz. Abounding in unusual instrumental combinations, it is most difficult of execution.

The remaining number, will, as on Friday, be the "Lohengrin" prelude, by Wagner.

The seventh regular "pop" concert, to be played in the Curran Theatre, on Sunday afternoon, January 25th, will be a most fascinating one. These are the offerings: March Militaire (Schubert), Petite Suite (Debussy), (First Time in San Francisco), Invitation to the Dance (Weber), Aladdin, A Chinese Suite (Stillman-Kelley), (a) Old Folks at Home (Busch), (b) Perpetuum Mobile, Op. 257 (Strauss), (c) Serenade (Moszkowski), Capriccio, Espagnol (Rimsky-Korsakow).

## L. A. SHRINE AUDITORIUM DESTROYED

(Continued from Page 1, Column 3)

season of the use of Clune's Auditorium, for many years its home, is already in negotiation for the rental of a first-class downtown theatre, to be used temporarily until such time as the Symphony can construct its permanent home.

(4) The Los Angeles Symphony, now in its twenty-third year, is one of our pioneer institutions. It is an institution of the people, existing for the people, founded and supported by the people. At all times one of the highest expressions of community spirit, it has become a civic asset of inestimable spiritual, educational and commercial value to the community. Founded on the principles of community service, serving the same people upon whom it depends, it will withstand all temporary vicissitudes and will grow stronger with each succeeding year.

The Symphony takes this opportunity to thank the public of Southern California for its generous and enthusiastic patronage of this season's concerts, the most noteworthy in the orchestra's career, placing it, beyond question, in the front rank of the symphonic organizations of America.

## LOS ANGELES SYMPHONY.

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522 Auditorium Building.

Follows Mr. Clark's announcement:

## "PHILHARMONIC ORCHESTRA OF LOS ANGELES ANNOUNCEMENT

My attention has been called to an advertisement published in one of the morning papers of this city on January 8, 1920, inserted by the Los Angeles Symphony, by direction of its Management Committee, wherein by misleading statements and innuendoes it infers that I had deliberately taken a lease of the Clune's Auditorium for the purpose of ousting the Los Angeles Symphony from its portals and preventing that organization from giving any concerts therein next season.

The facts of the matter are these: Owing to a clause contained in the lease from Mr. Clune to the Los Angeles Symphony for the use of the Auditorium this year by that organization, which clause provided substantially that no other symphonic organization was to be allowed to give concerts in the Auditorium during this season, the Philharmonic Orchestra of Los Angeles, which is a large organization of 94 men, was compelled to render its programs at the Trinity Auditorium, a hall far too small for an organization of its size, and the seating capacity of which is inadequate to hold the people who have sought admittance to the concerts. In the circumstances it behooved the Philharmonic organization to look elsewhere for a suitable hall for next season. The logical place was Clune's Auditorium. Negotiations were had with Mr. Clune and a lease was taken by me beginning the first of May, this year, for a term of four years.

Realizing that a clause such as was contained in the lease from Mr. Clune to the Los Angeles Symphony would debar visiting orchestral organizations, such as the Minneapolis Symphony, the San Francisco Symphony, the New York Philharmonic Orchestra and the St. Louis Symphony, and such local organizations as the Los Angeles Symphony from being heard in Clune's Auditorium in the future, no such attitude will be taken by me in connection with the lease which I now hold to the said hall.

The statement made by the Los Angeles Symphony that it has been "unexpectedly deprived after this season of the use of Clune's Auditorium" is entirely gratuitous and is apparently an appeal to enlist the sympathies of the Los Angeles public. The Los Angeles Symphony Orchestra, as well as any other musical organization, local or visiting, will be perfectly welcome to the use of Clune's Auditorium for the purpose of presenting concerts and other first-class attractions,

which fact had been called to the attention of the conductor of the Los Angeles Symphony Orchestra before its advertisement appeared.

(Signed) W. A. CLARK JR.,

Founder Philharmonic Orchestra of Los Angeles.

Both are verbatim reprints, so that any further explanations seem unnecessary at present.

Maude Penelon Bollman, who appeared at a Hollywood Community Sing and at the First Presbyterian Church, Pasadena, will give a recital before the Ebell Club of this city.

John A. van Pelt, late of Bellingham Conservatory, Mass., Musical Director of the First Baptist Church, Long Beach, and bass singer, appeared before the Ebell Club. Mrs. van Pelt was at the piano. Mr. van Pelt has published a booklet "The Church Choir" which is more comprehensive than the title would indicate. It deals with various problems of church music and contains many good and practical points regarding architecture, the organ, music-committee work, choir-organization, conducting, congregational singing, etc.

Constance Balfour, soprano, whose operatic selections at the California Theatre, were a well received "feature" is filling a return engagement.

The College of Music of the University of Southern California will possess the largest pipe organ in the southwest. The organ which will be installed in a new organ and recital hall will have 80 speaking stops and 30 couplers. The nearest in size is said to be the Clune's Auditorium organ with 78 stops.

The contract for the instrument has been let to the Robert Morton Company of Van Nuys. This will not only be a great addition to the advantages of the school and particularly to its organ department, but will, it is hoped, mean much to the city in the way of organ music.

Another long deferred hope of the school which may be realized in the near future is that of a new building and equipment. This is a part of the plan for the greater university and the exact site on the campus has been named.

The College of Music has this year an enrollment over 100 per cent larger than that of a year ago, with a faculty of 20 representative musicians of the city. A. M. Perry, a good musician himself, is at the managing end of this institution.

The piano piece "Birds at Dawn," by one of our leading local woman musicians and composers, Fanny Charles Dillon, has been "created" by Josef Hofman for the Columbia Graphophone Company.

A contest for seven scholarships at the Egan School of Music, Dancing and Drama, has been announced. One of them is a \$300 Scholarship.

G. Schirmer & Co., has accepted a group of songs by Camillo Engel for publication.

Vladimir Drucker, first trumpeter of the Philharmonic Orchestra under Rothwell, has been offered very favorable contracts with Stransky in the New York Philharmonic Orchestra and with Damrosch for his European tour. Mr. Drucker could be "induced" happily to remain here.

The San Carlo Opera Company will give a two weeks' season in the Mason Opera House beginning February 23rd. Charles R. Barker, General Manager of the company, is just now in town perfecting arrangements for the local season.

Mande Allen, who created such furore as danseuse in London, is in town, staying with her mother. She may appear with the Philharmonic Orchestra.

Helen Stanley, soprano, made two remarkably successful debuts in Santa Barbara (Mrs. C. E. Herbart's Music Series), and the day after, on the ninth, before the Spinet Club, at Redlands, according to reports.

Blanche Rogers Lott (Mrs. Clifford Lott) has taken up anew her work as pianist and piano teacher, which she had to interrupt on account of maternal duties. She is a Carl Reinecke pupil.

Manager Behymer has received an offer for the Philharmonic Orchestra to play a whole week at Denver, Colo., during the Music Festival there. Trips to San Diego and Santa Barbara are being considered. A concert tournee of several weeks will be undertaken if the offer from Denver can be accepted. The orchestra will play here until late in April. It gave a concert yesterday at Pomona College, Claremont, and received an ovation. Concertmaster Noack was the soloist and conquered again with his sweet tone and reliable technique gracefully displayed in the Mendelssohn Concerto.

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Evanston		

## REVIEWS OF NEW PUBLICATIONS

BY ELIZABETH WESTGATE

**Tone-Thinking and Ear-Testing.** Carolyn Alchin, 1227 South Hoover Street, Los Angeles.

This is the second book on the science of Harmony which has been published by this erudite woman and original thinker.

The first paragraph of the preface is a statement which few teachers of Harmony will to-day challenge. "Music is the union of tone and rhythm, so it naturally follows that the study of music

a language we do not understand, so why expect to do it in music? Do the color-blind attempt to paint?"

Logically and with the utmost clearness the chapters follow each other. Miss Alchin's notion is, certainly, not to add any more to the worthless so-called "compositions" in the world, whether written by children more or less lavishly following a model, or by older persons without inspiration. But a serious student of the book will be able not only to

understand more fully the compositions of those who have moved the world, but if the real urge comes, to express his musical thought clearly, correctly, and percbance, greatly. It will enable him to be critical of his own work, to be willing to throw most of the results of his 'prentice labor into the waste-basket, and to know if, by chance, he has spoken a new and thrilling word. This last happens but seldom, to be sure. It would be less rare, if students learned early and practiced devotedly the truths which this volume makes plain.

There are few matters more encouraging to the musician than the advance in musical taste of the public in general. For example, the popular song in these days is of a superior quality to that of a few years ago. With a shudder one recalls that once the unspeakable "Slightly on the Mash" was a "best-seller," incredible as that statement may seem. Of today I am certain that could not possibly be said of any song of that calibre. The hideous vulgarity of such a thing could not be repeated nowadays with the slightest success.

Now the Whitmark Company (M. Witmark & Sons, of New York) is publishing with immense popular approval many of today's "popular" songs. The "melody ballad" is in the ascendant, and good artists all over the country are including it with ut apology or serious and important programs. Beautifully printed, with dignified title-pages, the Witmark publications include "Smilin' Through," by Arthur Penn, which in its brief two pages carries a truly poetic sentiment, and in a range of only eight notes, a refined and an impassioned bit of musical writing. It is popular in a very real sense, and the highest artists are glad to sing it. "The Heart Call," "The Want of You," these two also by Vanderpool, are frank love songs, and immediately appealing. A Lullaby, entitled "Ma Little Sunflower, Goodnight," dedicated to the Indian princess, Tsianina, is original and interesting, which is much to be said of this trite form of song. A lullaby is usually the first essay of the young writer, but Mr. Vanderpool has something to sing in this one. He has also tried his hand, and with considerable mastery, at a Sunday song, and his "With Love He Cleanses Every Sin" will be heard in many churches. And if the verse of this seems to have been written to fit the music, rather than as its inspiration, it is yet above the average of church songs of the present day. (It is not given to every composer to equal, for example, Chadwick's A Ballad of Trees and the Master, nor is given to every singer the ability to interpret that noble song.) For the usual good singer before the usual attentive congregation, Mr. Vanderpool's song will be approved.

Another church song by these same publishers is Jessie Mae Jewett's "I Am One With Thee." Not an inspired song, but a devout one, and very singable.

A very touching and lovely negro spiritual, called "Golden Crown," and written by Rupert Graves for the melody and Herman Gantvoort for the harmonization, will find very many to like it. It is heart-felt, and pure in essence.

To the list Victor Herbert contributes "Molly," in which the lilt of an Irish love-song is cleverly suggested, and skillfully done. John McCormack sings it.

John Barnes Wells is represented by "Dream Port"; and Frank Gray writes very simply, "In the Dusk." The last two are extremely unaffected in construction, and melodious to a degree.

Nearly all the above are published in several keys; and while it is true that concert singers employ them, any tasteful vocalist would be perfectly able to negotiate any of them with entire success.

They are all "popular songs"; but how far above those of a few years ago one has only to consider, in order to be enormously encouraged.

The Clayton F. Summy Company, of Chicago sends several readings with music, in the publication of which this firm excels. "How Time Flies," "Mah Lil' Bit Sistah" and "Chums," by Frieda Peycke, are among the best which I have seen from any source. They are all short, meant, no doubt, for encores to larger readings.

The first is witty, the content of the second can be guessed by its title; the third has the justly celebrated "human touch," an over worked phrase, but appropriate in this instance. These are all easy to do, because words and music unforcedly accompany each other. There is point and flavor to the verse and to the well-planned music. Mary Wyman Williams is equally successful with two readings with music of differing quality. The music arranged to "In Flanders Fields" is good if somewhat obvious, and "It's Over Over There" have a martial air most becoming.

Mr. Sammy also sends "The Garden of Gethsemane," by Adolf Weidig. This is a memorial song, and would be most effective at funerals, for which it seems to have been written. There is a dearth of worthy songs for such occasions, and singers who are called on for participation in such affairs will like to know of this short but well-written composition. Besides the above there are two readings with musical settings by Phillis Fergus. "When Mistah Sun Am Blazin'" and "Lenore."

For this popular form of indoor sport, the little darkey-dialect piece is attractive. The music is perhaps more fluent than Miss Peycke's (noted above) but not more effective. The quaint recurrent phrase in the bass, of sixteenths followed by full notes, affords the fashionable (and here appropriate) touch of what I am credibly informed is jazz. Far be it from me to know jazz when I see or hear it.

"Lenore" is ever so funny, as an exaggeration of the new free verse. And if the readers prefer, as some will, to remain unprofane in the last phrase, he is given an "optional" word!

This week's joyous sunshine play "Happiness" in which Fay Courteney scores tremendously by ability to act with finesse, delicate artistry and magnetic charm, will be followed at next Sunday's matinee by the first San Francisco production of "The Matinee Hero." It is a Cohan and Harris success by Leo Ditrichstein and A. E. Thomas, in which Mr. Ditrichstein himself was recently much admired at the Vanderbilt, New York. "A Matinee Hero" introduces the Alcazar's new leading man Clay Clement, who demonstrated his quality at the head of the best Eastern stock companies and in Broadway productions staged by Charles Frohman, Henry Miller, Grace George, Willard Mack and the Selwyns. He has youth, virility, class and distinctive personality. The infusion of new blood in the Alcazar's fine organization that inspires San Francisco's honest pride and loyal support is significant of much enjoyment to come in a wide range of dramatic novelties. "The Matinee Hero" blends much laughter with gripping moments of emotion in its story of the stage idol who wearies of romantic parts in which women rave over him, and longs to play Hamlet. His adorable wife diplomatically handles all his business affairs and opportunely rescues him from the web of a regular blown-in-the-bottle vampire.

"Roads of Destiny," to be given first Pacific Coast production January 25th, is Channing Pollock's tremendous New York success of last year, which made Florence Reed famous. It is an extraordinary and soul stirring dramatic exposition of human emotions. Its argument is for the inevitability of Fate.



HELEN STANLEY

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## JULIA JACK

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should begin with the training of the ear and feeling." Thus plunging at once into the middle of the stream, Miss Alchin cares not a whit for the comments of old-fashioned persons on the shore! Listen to this profound and indisputable statement: "Much is being written about self-expression. How is one to express himself if he has no feeling for nor understanding of the material which he is using? We cannot express ourselves in



## AUDIENCES EVERYWHERE ACCLAIM STANLEY

A continuous series of triumphs is greeting the superb American soprano, Helen Stanley, on her cross country tour. Everywhere the charming singer is being acclaimed as a representative American concert artist, and is meeting with the unqualified and hearty approval of music lovers and critics alike. Last week in Los Angeles, musicians went to great lengths in expressing their admiration over the art, beauty and voice of Mme. Stanley.

Madame Stanley will make her first and only concert appearance at the Columbia Theatre on Sunday afternoon, January 25th, under the management of Selby C. Oppenheimer, and the local impresario who has done much for American singers, feels assured that he will again justify his faith in native artists. The Stanley program is one of wide appeal, enlisting works rarely heard on the concert platform. Sarti's aria from the seldom sung opera of "Medora," "S'inganna chi crede, Mendelssohn's "New Love," a Scotch border croon called "Hush a ba Birdie" and Goldmark's delightful "Maiden at the Spring" constitute her first group. Then will come Fauré's "Promenade a Mule," Widor's "Contemplation," and Tchaikowsky's "The Cuckoo" and "Tell Me Why are the Roses so Pale," the Aria of Leonora from Godard's opera "Le Tasse," and a French group including Debussy's "Beau Soir," Poldosky's "Le Rouet," Chausson's "Le Colibri" and Podolsky's Nocturne "des Cantilènes," come next, while a final attractive group includes de Noguera's "My Love is a Muliteer," Glen's "Twilight," Pearl Curran's "Sonny Boy," and Gustav Ferrari's "I Know," which was written for and dedicated to Madame Stanley. Elmer Zoller, a noted pianist and one of the nation's foremost accompanists, will preside at the piano at the Stanley recital.

## OVATIONS GREET HEIFETZ EVERYWHERE

When Jascha Heifetz made his debut not long ago, wrote Sigmund Spaeth in the New York mail, he was called in these columns "The perfect violinist." His playing of the Bruch concerto yesterday, gives no reason for changing the verdict. He received an ovation that threatened to stop the concert. The above expresses exactly what has occurred at every recital given by this phenomenal young Russian violinist. Whenever he appears there is the wildest demonstration of enthusiasm.

This modern genius of the violin, the greatest attraction known to music in many a decade, has been secured by Manager Selby C. Oppenheimer for two recitals in San Francisco. These, his only appearances in Northern California, will be given in the Auditorium on the Sunday afternoons of February 8th and 15th. The regular seat sale starts at Sherman, Clay & Co.'s Monday morning. Already the advance mail order business assures the record crowd that the Auditorium has ever held, for both concerts.

## OBERHOFFER, POET-CONDUCTOR

Emil Oberhoffer, conductor of the famous Minneapolis Symphony Orchestra, has been called by a prominent critic "America's Poet-conductor" and true it is that while his interpretations are virile and vivid as occasions may require, he has that rare faculty of weaving a spell over his audiences by reason of his power of bringing out the inner poetic spirit of the works of the masters of music.

The third annual tour of the Minneapolis players will bring them to San Francisco on Friday, Saturday and Sunday nights, February 6th, 7th and 8th, where night symphony concerts will be given at Scottish Rite Hall. An extension platform is being installed in the hall to accommodate the eighty-five players of Oberhoffer's organization and this will make the room acoustically perfect and the concerts of especial intimacy and charm. The programs include the Brahms fourth, Tchaikowsky Fifth and Rachmaninoff symphonies, Mendelssohn's "Midsummer Night's Dream" overture, Debussy's "Afternoon of a Faun," "Finale to Rheingold" and "Ride of the Valkyries," Beethoven's "Fidelio" overture, Prelude to "Meistersingers," and other wonderful works.

## ORPHEUM

The Orpheum bill for next week will include eight entirely new acts and only one holdover. "Extra Dry" is William B. Friedlander's latest musical comedy production and he is responsible for its music, lyrics and staging. The book is the work of Harlan Thompson and is really of importance as a musical comedy vehicle. "Extra Dry" is all fun, girls and songs and the story deals with a museum watchman who drinks a bottle of liquor he finds and has such pleasant dreams that he drinks and drinks again. The plot is complicated by a lovesick youth who masquerades as a dummy in order to be near his adored one, an attendant at the museum. The songs and lyrics are sparkling, tuneful and catchy and there is not a dry moment in "Extra Dry." A splendid cast do full justice in this delightful offering.

Felix Bernard and Jack Duffy are back again in vaudeville with a witty and entertaining offering, entitled "Have a Smile," which is a happy combination of fun and music. Eva Taylor, one of the best light comedienne in vaudeville returns after quite an absence in a humorous satire called "Virginia Rye," by Lawrence Grattan, the author of a number of successful playlets. Miss Taylor has a capital role as Mrs. Frankie Warner, a young widow, and is credited with having made one of the greatest hits of her unusually successful career.

Elfrieda Wynne, a delightful vocalist and an enormous favorite wherever she appears, will be heard in songs of the day. She will be assisted by Raoul Panigua, celebrated Guatemalan pianist. The Four Readings, sensational jugglers of human beings and astounding

ing gymnasts and acrobats, will give a thrilling and remarkable exhibition. Pietro is a virtuoso on the piano accordion and one of the few performers on it who are responsible for the great popularity this instrument has attained.

The Lachman Sisters, two fascinating and versatile entertainers, who have achieved great popularity in vaudeville, will present a delightful arrangement of songs and dances. The Rickards will appear in "A Variety Mixture," which includes clever card tricks, songs, jugglery, shadowgraphs, singing, dancing and comedy. The Four Mortons will be the only holdovers in a bill that cannot fail to satisfy even the most hypercritical.

## THE BIRD OF PARADISE

Theatre-goers will find more than passing interest in Richard Walton Tully's charming play "The Bird of Paradise," which opens its seventh engagement at the Curran for two weeks, commencing Sunday night, January 8th.

The play touches on a virgin field, so far as the stage world is concerned, that preserves in dramatic forms the vanishing customs, beliefs and legends of Uncle Sam's possessions. It shows Hawaii, with its shores girded by lazy waves; languorous moonlight; its native homes with its laughing and dancing maidens casting eyes of witchery at strangers.

During the life of the drama several sterling actresses have played the role of the Hawaiian princess. Oliver Morosco will offer Florence Rockwell, a talented and well known actress, in the title role. Others in the cast include Robert Brister, Brandon Evans, Spring Byington, John Sumner, Rose Watson and the popular Hawaiian singers and players.

## EXPOSITION AUDITORIUM

Several compositions for which he has received numerous requests, will be played by Edwin H. Lemare, official city organist, at his recital Sunday evening at the Exposition Auditorium, beginning at 8:30 o'clock. His program is as follows: Grand March from The Prophet (Meyerbeer); Scherzo Fugue (Lemare); Minuet Nuptiale (Lemare); Allegro Moderato, from Unfinished Symphony in B minor (Schubert); Spasializio (Liszt); Rienzi Overture (Wagner).

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### PACIFIC MUSICAL SOCIETY CONCERT

By Abbie Gerrish-Jones

A splendid program was the offering of the Pacific Musical Society on Thursday evening, January eighth, under the direction of the president, Mrs. John McGaw, every number scoring a success and chaining the interest of the large audience assembled, until the last note was played.

An unexpected treat was given the members and their guests in the introduction of Madame Elizaveta Kalova, the talented wife of the celebrated Ondrecek, who has won laurels on her own account with her violin playing, appearing with several large orchestras and with the Russian Symphony here in our own country as solo violinist.

Mme. Kalova appears to be very young and has a brilliant personality, which she throws into her playing with telling effect.

The opening number was a work played for the first time in San Francisco, the Sonata in G minor for violin and piano by Nicolaiev. This Sonata is in three movements, the first of which is rarely beautiful also strangely reminiscent of Lohengrin, but perhaps for that very reason it was the more greatly enjoyed and with Gynla Ormay at the piano, received a wonderfully satisfying interpretation.

Mme. Kalova is violinist first and woman afterward. Her personality undergoes a marked change during her playing, and she plays with a strong virile tone and the mastery of her instrument that is remarkable. There was small opportunity in this number to display the innate poetry of her interpretation which, however, was given unstintingly in the last group. Tchaikowsky's "Serenade Melancholic" giving the artist the avenue through which to express her interpretative powers. Wieniawsky's "Tarantella" and the "Hungarian Dance" by Rachmaninoff, showed a technic that is equal to any demand put upon it and in the former the tempo was given at a pace that was in keeping with the mad character of the dance, which is believed to be the cure for the bite of the tarantella in the countries where that dread insect thrives. Mr. Ormay was throughout the finished pianist though he had but a few days to prepare the unusually difficult numbers.

Miss Rey del Valle was the vocal soloist on this program, and was enthusiastically received, her warm rich mezzo soprano giving a satisfaction and enjoyment rarely received. Miss del Valle sings with a diction and purity of tone that makes her singing a delight to listen to and she gives of herself in a manner seen but seldom except among those who have had stage training and experience. "Mai" (Reynaldo Hahn), was a splendid vehicle for her voice in which to display the nobility of her organ. Later, especially in her encores "The Dance," "Will o' the Wisp," and others, she showed herself mistress of the lighter character of songs and her voice flexible as a flute in the display of coloratura passages. Miss del Valle had the support of Benjamin Moore at the piano which in itself is an inspiration to the singer.

A pleasant surprise was the appearance of the president of the Society, Mrs. John McGaw, and her daughter Evelyn, in a concerto by Mendelssohn, the D minor, in which the orchestral score was played by Miss McGaw, her mother taking the first piano part. Miss Evelyn has had no instruction on the piano except from her mother and the interest was very great all through the performance of the lovely work for this reason, as well as for the fact that this was the young pianist's debut before any audience. That she conducted herself like a veteran and gave to her mother's brilliant performance an entirely adequate and musically support, speaks well for the debutante's musical future. The work is in three movements, and Mrs. McGaw played the entire score without notes, every movement being given with a sympathy and rapport between the performers which made for a splendid performance and the two, looking more like sister than mother and daughter, were recalled and given an acclaim that must have been very gratifying both to the daughter and the mother whose work was doubly presented in her own achievements and her accomplishment through her daughter's success.

A levee was held after the performance in which congratulations were showered upon the president, and during which many sought presentation to Madame Kalova, who expressed herself deeply touched with the reception given her by a discriminating audience and her regrets that her stay in San Francisco is to be but a short one.

The program follows in full: Sonata, G minor, violin and piano (Nicolaiev), Mme. Elizaveta Kalova, Gynla Ormay at the piano; Mai (Reynaldo Hahn), Plaisir d'amour (Martini), Les Larmes (from Werther) (Massenet), Rey del Valle, Benjamin Moore at the piano;

Piano Concerto D minor (Mendelssohn), Mrs. John McGaw, Orchestral Score played on Second Piano, Miss Evelyn McGaw, There will be no pause between first and second movements; The Will o' the Wisp (Spross), Fyidan (Landon Ronald), Rey del Valle, Benjamin Moore at the piano; Serenade Melancholic (Tchaikowsky), Tarantella (Wieniawsky), Romance, Hungarian Dance (Rachmaninoff), Mme. Elizaveta Kalova, Gynla Ormay at the piano.

### LA FORGE'S FLANDERS REQUIEM ACCLAIMED

The following splendid array of press comments concerning Frank La Forge's thrilling composition Flanders Requiem, which enthused the large audiences in San Francisco and Oakland during the week, speak in eloquent terms of the spontaneous success achieved by this worthy work, wherever it has been sung:

**Boston Herald 10-13-19 (Philip Hale)**—His new song, "Flanders Requiem," deservedly received the greatest demonstration of the afternoon. The music is a splendidly adequate expression of the high sentiment of the words and the great audience seemed to catch and feel their present-day significance from the opening line, "Rest ye in peace, ye Flanders dead" to the triumphant close:

Fear not that ye have died for naught  
The torch ye threw to use we caught.  
Ten million hands will hold it high  
And Freedom's light shall never die,  
We've learned the lesson that ye taught  
In Flanders Fields.

**Cleveland News 10-14-19 (Archie Bell)**—So far as my ears have heard, the great war has not inspired one song of dimensions to be compared to his "Flanders Requiem." This was written for Mme. Schumann-Heink, and she sings it as if she were inspired.

**Poukeepsie Eagle-News 10-11-19**—One of the most impressive songs of the program, "Flanders Requiem." As the singer offered this song, it seemed like a Requiem, and the vast audience scarcely breathed until the last note died away, then the applause broke forth.

**Washington Post 10-18-19**—The last song of the La Forge group, a new composition of his written for Mme. Schumann-Heink, "Flanders Requiem," was thrilling and effective even to the singer herself.

**Washington Herald 10-18-19**—His late contribution to the music lover's folio, entitled "Flanders Requiem," was written expressly for Mme. Schumann-Heink, and in it he has thrown all the anguish of the living for the fallen.

**Wichita Beacon 11-8-19 (T. L. Krebs)**—In his "Flanders Requiem" he is superb, and I dare say in it he has produced the finest musical work called forth by the world war.

**Minneapolis Tribune 11-15-19**—The splendid "Flanders Requiem," a reverent, dignified tribute to our dead in Flanders Fields.

**Indianapolis Star 11-24-19 (Bertram Taylor)**—"Flanders Requiem," written for Mme. Schumann-Heink, is a stirring and solemn song, built on a poem written answer to "In Flanders Fields." It was magnificently sung, its poignant beauty brought out in full rich tones. The piano score for this song has a separate beauty of its own. All his songs showed those qualities that have made Mr. La Forge one of the foremost American composers. They are original, vital and musically expressive.

**Musical Courier (Dick Root)**—A Flanders Requiem, written by Mr. La Forge for Mme. Schumann-Heink, is an expressive song of all the anguish that the hearts can bear, released, at last, by faith in "We've learned the lesson that ye taught," which is brotherhood; God.

### OLGA BLOCK BARRETT'S NEW COURSE

Olga Block Barrett, the gifted and well known pianist and teacher has recently started a course for younger pupils to be given in class lessons on Wednesday afternoons and Saturday mornings at her home studio, 2626 Lyon street, near Green. Heretofore Mrs. Barrett's work has been mostly with advanced students, but her great success with some of her younger scholars has induced her to establish classes for the particular benefit of young pupils, which work will include memory training, sight-reading and the much neglected art of practicing. The work is entirely modern and comprehensive, inculcating analytic and constructive thought, making the work interesting and attractive. Mrs. Barrett's splendid pianistic work is the natural result of her thorough European training, she having studied under Hugo Reinholdt, the noted composer, Smetanski and Dmaniewski, the two latter being Polish virtuosos. Mrs. Barrett is a graduate teacher of the University of Music of Vienna.





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### ALFRED CORTOT'S SECOND AMERICAN TOUR

Alfred Cortot, the greatest of all French pianists, sailed from France on December 16th to begin his second tour of this country. He will arrive just in time for his concerts with the Philadelphia Orchestra in Philadelphia on January 2nd and 3rd. He will play with the same organization in New York on January 6th, and the following week will accompany them on a tour which will include concerts in Baltimore, Washington, Harrisburg, Cleveland and Pittsburgh. Mr. Cortot is also booked for appearances with the Cincinnati Orchestra, the New York Symphony Orchestra, the Detroit Symphony Orchestra, the Chicago Symphony Orchestra and the Boston Symphony Orchestra. At his appearance with the latter organization he will introduce a hitherto unheard work of Debussy's for piano and orchestra entitled "Fantasie."

Besides his appearances with all the leading symphony orchestras of the country, Mr. Cortot will give many recitals in the East, and will spend the month of March on the Pacific Coast where a tour has been booked for him. His California dates are under the direction of Mr. L. E. Behrmer of Los Angeles and Mr. Selby C. Oppenheimer of San Francisco, while his appearances in the Northwest have been booked by Steers & Coman.

In order that he might visit this country, Mr. Cortot had to get special permission from the French Government, since he is Under-Secretary of Beaux Arts for the State. He is also Director of the Piano Classes at the Paris Conservatoire. Mme. Cortot will come to America with him and will accompany him to the Pacific Coast. Before her marriage Mme. Cortot was Mlle. Clothilde Breal, daughter of the celebrated Michael Breal, professor at the College de France, member of the Institute, the companion of Renan and Berthelot, and the creator of La Semantique.

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ROPOLITAN MID WINTER MUSICAL ACTIVITY

Oscar Hammerstein 2nd Wearing Grandpa's Melodic Hat. De Koven's "Rip Van Winkle" Successfully Launched at Chicago. Galli-Curci Wins Her Divorce. Josiah Zuro Plans Popular Grand Opera

New York, January 11th.—Oscar Hammerstein 2nd, grandson of the late noted impresario of that name, has certainly inherited grandpa's musical talent if not his famous hat. Young Oscar loomed up last Monday evening as joint composer of "Always You" in collaboration with Herbert P. Stathart. These two composers also wrote the libretto of the fascinating musical comedy which was produced at the Central Theatre by Arthur Hammerstein, uncle of young Oscar. "Always You" is in two acts and a prologue. Somebody is in love with somebody else and the first somebody is engaged to another somebody, who in turn really is in love with an ethereal companion but has a liking also for the first somebody's best friend. That's the first act. The second act unscrambles this plot. The burden of the singing and acting falls upon Helen Ford, Russell Mack, Ralph Herz, Walter Scanlan and Anna Seymour. The efforts of young Oscar and Mr. Stathart seem to possess all of the characteristics of a successful musical comedy.

The Society of American Singers was heard in the operetta last Monday night at the Park Theatre before a delighted audience of the lovers of Gilbert and Sullivan, which are just now taking pleasure out of this series of revivals. Some of the singers who took part in the performance of the same work last season were heard again. So numerous are the forces of the theatre now that alternate casts sang during the week, but every night some of the best liked singers in the company were heard. The experienced William Danforth was the Lord Chancellor and Cora Tracy the comely representative of the title role.

Regular subscribers at the Metropolitan had their first opportunity to hear Maeterlinck's "The Blue Bird," in opera form, set to music by Albert Wolff, last Monday night. It had its world's premiere at a special performance for four charities about a week previously. Some of the interludes improved upon rehearsing. Mme. Raymond Delannois, as Tytyl, and Miss Mary Ellis, as Mytyl, again gave satisfactory performances in the two star roles. Mme. Florence Easton, Leon Rothier, Mme. Flora Perini, Miss Jeanne Gordon, Mme. Margaret Romaine, Robert Conzino, Miss Mary Mellich and about two dozen others in the large cast helped to make the first repetition enjoyable. Mr. Wolff again directed his own music.

Mme. Amelita Galli-Curci's friends were pleased to learn last week from Chicago dispatches that the star song bird of the Chicago Grand Opera Company, won a divorce from Luigi Curci before Judge McDonald in the Superior Court. Curci did not contest the suit. A sensational answer to Mme. Curci's charges of cruelty and infidelity was withdrawn by the husband's attorney, who read a deposition from his client in which Curci declared that his counter charges were based on misapprehensions and misinformation. Curci was an artist when he married the diva in 1908 after he met her in Italy two years before. The decree stipulates that Curci shall have no interest in the property of the diva or in her contracts.

"I am glad," was the only comment that Mme. Curci made after the Judge ordered preparation of the decree.

New Yorkers will await with interest the presentation here of the American opera, based on native folk lore and sung in English, which was produced for the first time Friday night, when the Chicago Opera Company in that city brought out Reginald De Koven's "Rip Van Winkle." The libretto is by Percy Markave. The presentation marked the fruition of plans of Cleofonte Campanini, who did not live to see his dream come true. In his music Mr. De Koven has introduced grand opera fashioned on light opera lines, with several tuneful melodies. Mr. Mackaye has treated the familiar legend of the Catskills with poetic license. The title role was sung by Georges Baklanoff, with Miss Evelyn Herbert as Peterkee, Hector Dufranne, as Hendrick Hudson, was another feature in the cast.

That the greatest two defects in American song writing are a poor choice of words and inconsistency of style was the opinion expressed by Nicholas Douty at the annual meeting of the Music Teachers' National Association, in the Adelphia Hotel, Philadelphia, last week.

"I wonder," he said, "why American composers should write ancient Chinese songs with modern French harmonies?"

Referring to the art of setting poetry to music, Mr. Douty said American composers have practically neglected the poetical works of Whitman, Poe and Emerson. Few poems of these masters have been set to music.

Referring to the famous American composer, Stephen Foster, and his negro songs, Mr. Douty said: "I think that Foster's songs are the best we have had yet. He has taken a simple sentiment and made it into a simple tune."

Winifred Christie, the Scotch pianist, gave an interesting recital in Aeolian Hall on Tuesday afternoon under the management of Loudon Charlton. Her program concluded the Cesar Franck Prelude, Chorale and Fugue, several Chopin numbers, Ravel's Jeux d'eau, Debussy's Jardins sous la Pluie and a group of Albeniz, Liszt and Moszkowski. Miss Christie has a charming presence without affectation. She is a sincere artist who plays with feeling and without mannerisms.

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Loans on Real Estate, secured by first mortgages	35,516,051.12
Loans on Bonds and Stocks	667,733.20
Stock in Federal Reserve Bank	99,000.00
Bank Buildings and Lots, main and branch offices (value \$700,000.00), standing on books at	1.00
Other Real Estate (value \$240,000.00 standing on books at	1.00
Employees' Pension Fund (value \$318,750.45) standing on books at	1.00
Cash on hand and in Federal Reserve Bank	6,947,394.54
Total	\$64,107,311.15

## LIABILITIES—

Due Depositors	\$60,669,724.15
Capital Stock actually paid in	1,000,000.00
Reserve and Contingent Funds	2,437,587.00
Total	\$64,107,311.15

JOHN A. BUCK, President

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[SEAL] CHAS. F. DUSENBERG, Notary Public

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The first concert of the Oratorio Society's season took place Tuesday evening in Carnegie Hall. "The Messiah," which continues to occupy a unique place in the world of music, was the work well rendered by four noted soloists, a trained chorus and a satisfactory orchestra. Mme. Frieda Hempel sang the recitative "There were shepherds," with breadth of style and dramatic effect. Emma Robert's singing of "O Thou That Tellest Good Tidings," was according to tradition. Frederick Patton, the bass, gave a virile reading to "But Who May Abide," while Morgan Kingston, the tenor of the concert, adhered to conventions.

The Hambourg trio gave its first New York concert in Aeolian Hall last Monday afternoon. The players are Jan Hambourg, violin; Boris Hombourg, cello, and Alberto Garcia Guerrero, piano. The trio is one of the strongest of Loudon Charlton's attractions. The program consisted of Joseph Jongen's trio, opus. 30, a sonata for violin and piano by Sylvio Lazzari, and Beethoven's D major trio, opus. 70. The first number was a novelty. The composer, born in Liege, was professor of counterpoint in the conservatory of that city and in 1904 became a resident of Brussels. His music is practically unknown here. The trio's balance of tone was generally good.

The New York Chamber Music Society, Carolyn Beebe director and pianist, gave its second concert of the current season at Aeolian Hall last Monday evening. The purpose of this organization, to give hearing to chamber music for wind and string instruments, with or without piano, which lies beyond the field of quartet bodies was well carried out in its program. There were two novelties. The first was the trio by the Belgian composer, Joseph Jongen, in F sharp minor, opus. 20, for piano, violin and viola, played by the Hambourg Trio in the afternoon, but as a transcription for violin, piano and cello. The second novelty was a quintet (in manuscript), in D minor, for flute, oboe, clarinet, French horn and bassoon, by the talented young Chicago composer, Leo Sowerby.

Josiah Zuro, former conductor of the Manhattan Opera House, and Julius Hopp, who has managed several musical enterprises with success, have announced that grand opera, minus the tinsel and expensive non-essentials, is to be produced in New York at motion picture prices. Moreover, it is hoped to make the works of the greatest composers, as sung by gifted singers, as common as the movies. The plan includes the presentation of well known operas in public schools, with musical students in the important roles. The management hopes to give an opportunity to young men and women to appear in opera before they have reached the heights of fame and success demanded by the great opera companies. Also, it is expected to make opera popular among those who seldom have an opportunity to attend the regular performances of the high priced companies.

Lambert Murphy, tenor, in oratorio and in concerts of sacred music, began the year by giving a recital at Aeolian Hall Friday afternoon. His program included Francis Hopkinson's songs, "My Days Have Been So Wondrous Free" and "My Generous Heart Disdains,"

and a group of songs of Fourdrain, Faure, Cui, Paulin and Szule. Mr. Murphy sings ballads and Irish folk songs delightfully. Three Irish airs, "Would God I Were the Tender Apple Blossom," "Molly Bawn" and "Has Sorrow Thy Young Days Shaded," were the features of the last group, which ended with Geoffrey O'Hara's effective "There Is No Death."

Charles Lochington, a musician 60 years old, was found dead with a wound in his right temple in a vacant lot a few doors from his home at 1833 Bergen street, Brooklyn, early Thursday morning. Dr. Limb of St. Mary's Hospital said he thought the wound was caused by a bullet and that the man had been murdered. Lochington lived with his daughter. He was employed at the Palace Theatre in East New York. Many holdups have occurred in that neighborhood and it was thought he might have been attacked by robbers who were frightened away before being able to go through their victim's pockets.

Gavin Dhu High.



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VOL. XXXVII. No. 17

SAN FRANCISCO, SATURDAY, JANUARY 24, 1920.

PRICE 10 CENTS

## MUSIC LOVERS PACK AUDITORIUM TO CAPACITY AT SYMPHONY "POP"

Hundreds of Extra Seats Were Placed in Huge Edifice, Many Hundreds Occupied Standing Room and at Least Five Thousand Were Turned Away During the Week Preceding the Concert—Alfred Hertz Given a Rousing Ovation. Alice Gentle Creates Sensation With Her Beautiful Voice, Compelling Personality and Vocal Art

By ALFRED METZGER

It would have been impossible to crowd more people into the Exposition Auditorium last Saturday evening when the San Francisco Symphony Orchestra, under the masterly leadership of Alfred Hertz, gave another of its "Mammoth Pop Concerts." If the record of the seating capacity of that auditorium can be relied upon ten thousand people must have been crowded in where nine thousand usually are accommodated, and if it is considered that at least five thousand were turned away during the last few days prior to the concert, including the evening of the concert, our readers will have a slight conception of the popularity enjoyed by the San Francisco Symphony Orchestra and Alfred Hertz. If our symphony orchestra were an entirely new project that aroused the curiosity of our public such a mass attendance would not be anything to rejoice over. It would merely represent a passing sensation that could not be repeated. But Alfred Hertz is now enjoying his fifth season with the San Francisco Orchestra. During these years the houses at the Curran Theatre were usually crowded and even the Exposition Auditorium has been crowded repeatedly before when the master conductor wielded his baton at one of these Auditorium concerts. Consequently this huge interest can not be

licity and so many have previously enjoyed themselves that now it is possible to interest them to such an extent that within a little over a week ten thousand people can be attracted to the Exposition Auditorium. Therefore we repeat what we have said before that the publicity department of the San Francisco Symphony Orchestra is in excellent hands, and also the management, for that is responsible for the publicity department, and furthermore Alfred Hertz, for without the artistic justification and what is commonly known as the "delivery of the goods," all the publicity in the universe would be ineffective.

Very little can be said here in the way of critical analysis for every number on the program has been heard quite frequently and reviewed in detail. Furthermore both instrumental ensembles and solos have always been interpreted with immaculate artistry and while the faulty acoustic properties of the hall marred some of the more vigorous passages of the works, still there was much opportunity for enjoyment. The uniformity of attacks, the splendid ensemble phrasing, the exhilarating adherence to rhythmic effects, the judicious selection of the program and indeed every possible feature of the musical requirements of the occasion,

tion and twice he had to break his rule of "no encore" to satisfy the enthusiastic plaudits of the audience.

It is but just to state here that Alice Gentle, the vocal soloist of the occasion, scored a veritable sensation such as is rarely attained in this city. In her aria from Don Carlos she exhibited her splendid dramatic force. Her voice rang out in true and ringing style, her tones being free and round in the highest as well as the lowest, positions. She sang absolutely in pitch and the silvery "ping" of her high notes struck the ear with exhilarating buoyancy. In contrast to the dramatic virility of the Don Carlos aria was the Habanera from Carmen, which was sung with a fine caressing quality and splendid taste in phrasing. It brought out the spirit of the composition in convincing emotional effect and added greatly to Miss Gentle's already well established reputation. In both instances that gave her an opportunity to be heard her enunciation struck everybody forcibly. Every syllable, every letter even, could be easily understood in all parts of the great auditorium and this in itself is an artistic accomplishment that can not be too highly estimated. Added to beauty of voice, purity of intonation, intelligence of phrasing and accuracy of enunciation, must be mentioned a hand-



HOW SAN FRANCISCO APPRECIATES ITS SYMPHONY ORCHESTRA UNDER THE MASTERLY LEADERSHIP OF ALFRED HERTZ

More Than Ten Thousand People Crowded Into the Exposition Auditorium on the Evening of Saturday, January 17th, on the Occasion of the Mammoth "Pop" Concert. Five Thousand People Having Been Turned Away During the Course of the Ticket Sale—Note People Standing in Back and Along the Wall on the Side—The Largest Crowd Ever Assembled at a Musical Occasion Here

ascribed to a spirit of novelty, or curiosity, or sensationalism. It can only be the result of unquestionable merit and worthiness presented to the public in a manner that reaches every remote corner of the community by means of judicious and convincing publicity, under the able supervision of Barnett Franklin.

A conservative estimate of our music loving people who attend symphony concerts, artists concerts and operatic performances may be figured at something less than five thousand. Taking into consideration the fact that certain musical people either do not attend the so called "pop" concerts, or were unable to go for various reasons, we will suppose that 3500 musical people were present at the concert last Saturday night. There remain then over 6000 people, not regular attendants at musical events and consequently not to be regarded as musical people, who were attracted by judicious publicity and they necessarily come from districts that do not furnish, as a rule, concert audiences. Anyone familiar with the difficulties presented in attracting large masses of people must realize the ingenuity and skill that is required to plan a publicity campaign able to interest six thousand people in an event, that as a matter of common knowledge, does not represent any special attraction for them ordinarily. The truth of the matter is that so many of these people have been interested in symphony concerts through adequate pub-

were so singularly gratifying and artistic that no detailed commendation is required to add to the finished work of the performers and the conductor. Once more Mr. Hertz has raised the standard of these so called pop concerts by introducing two splendid Wagnerian works and a symphony on the program, and judging from the applause of the huge audience the people really enjoy the best music more than the worst, and by the latter we mean what is usually referred to as "popular" music.

Artur Argiewicz occupied the concert master's chair in the place of Louis Persinger, who was sick, and he surely acquitted himself nobly of his extraordinarily responsible position. Both as concertmaster and as soloist he was entitled to the hearty approbation of the audience. He had a difficult task before him, for Mr. Persinger is unusually popular, and justly so, and he came forth from his ordeal with flying, artistic colors. His smooth tone, vigorous style and sound musicianship were immediately recognized. Horace Britt also had again an opportunity to display his effective virtuosity, while Kajetan Attl brought out the harp feature in a manner to gain the universal admiration of his ten thousand hearers. The entire program was so splendidly interpreted that it becomes unnecessary to mention any number in detail. Alfred Hertz was the recipient of an ovation that left nothing to the imagina-

some personality and a magnetic individuality. Surely it would be difficult to imagine a more effective combination of artistic qualifications. The management of the Symphony Orchestra is entitled to congratulations for selecting a soloist of such fine artistic instincts.

### SAN DIEGO MUSIC NEWS

The San Diego music teachers held their monthly meeting at the home of Mrs. Huston. There was discussion as to music credits in the public schools. Many papers on this subject were read by various teachers. Plans are already being formulated for the big State convention next July. Mrs. Florence Schinkel Gray, who was elected president, resigned, and Mrs. Bevirt was reinstated for the coming year. The other officers are Mrs. Rowan, vice-president; Mr. Reinbold, recording secretary; Frances Garland, corresponding secretary; Mrs. Kelton, Treasurer. The directors are Miss Bowers, Miss Cave, and Mrs. Farnham.

The November meeting of the Music Section of the San Diego Club was given over to the subject of the string section of the orchestra, explained by Mrs. C. P. Flick, and illustrated by Professor Vilim.



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# Pacific Coast Musical Review

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Telephone Kearny 5454

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## NINETEENTH YEAR

### AN IMPORTANT ANNOUNCEMENT

Ever since the Pacific Coast Musical Review was founded over nineteen years ago it has never raised either its subscription or advertising rates. On the other hand the expenses of printing and publishing the paper have steadily increased until today we are forced to pay between fifty and sixty per cent more than we used to. Even now we prefer not to raise any rates, but the consequences may easily be guessed, and we do not believe that the musical public would prefer these consequences to paying increased subscription and advertising rates.

It is true we have at present more advertisements and subscribers than we used to have, but we also had to increase the size of the paper, and under the conditions of present expenses this only means added expense instead of profits. Therefore we are reluctantly compelled to make the announcement that beginning with the issue of February 7th the subscription rate of the paper will be Three Dollars instead of Two, while the new advertising rates will be as follows: One page, \$40 a week; one-half page, \$25; one-third page (1 column), \$20; One quarter page, \$15; One-sixth page, \$10; One-eighth page, \$8; One inch (3 column page), \$2; One inch (4 column page), \$1.50; 1/2 inch (3 column page), \$1; 1/2 inch (4 column page), 75 cents; Musical Directory, 50 cents.

The above rates are only applicable to advertisements for which an annual advertising contract has been signed. In order to save the higher rates of single insertions and at the same time protect everyone from another raise during the year, we will mail all our advertisers a blank contract which they may return to us signed before the new rates go into effect. Advertisements without contract will be regarded as single insertions and will be 20 per cent higher than the rates quoted above.

We wish to assure our patrons and friends that we only raise these rates because we are forced to do so and we are only adding part of the actual increase of expense. We shall publish further information regarding the plans of the paper and a new policy in our service to California artists and teachers in the next issue.

ALFRED METZGER.

### THE PASSING OF MAUD POWELL

The death of Maud Powell, reported in the daily papers last week, recorded the loss of one of the world's greatest violin virtuosos of the time. Maud Powell was an artist of the highest type and did not have to be recognized in America on account of her birth. She was an American artist who won her laurels because of her equality and, in some instances, superiority to other famous artists. And this is as it should be. The entire world paid homage to her art. The entire world will bemoan her demise. Every sincere music lover will stand at the bier of this brilliant exponent of our art with the certain knowledge that her place can not be filled.

### SUDDEN DEATH OF ALBERTA LIVERNASH HYDE

On Thursday of last week the innumerable friends of Alberta Livernash Hyde, the skillful and successful young San Francisco pianist, were shocked upon hearing that she had died suddenly from pneumonia. Mrs. Hyde had established for herself an enviable reputation as an artist and teacher and her efficiency had noticeably grown from year to year. In addition to being an artist of the first rank Mrs. Hyde was admired and loved because of her numerous personal qualities. No one gave her services more readily in behalf of a good cause than she did. No one was kinder to aspiring young students than she. No one was more courteous and tolerant toward her colleagues. My heart rests in peace. She surely will be greatly missed.

### MISS RIEGELMAN AT YOUNG PEOPLE'S CONCERT

Mabel Riegelman, the noted young prima donna soprano, whose brilliant operatic career is so well known, was the soloist at the Young People's Concert which took place at the Polytechnic High School on Friday afternoon, January 16th. The artist was in excellent voice, singing with that enthusiasm and refinement of taste which is such a well known feature of her art and the enthusiasm she aroused among her youthful hearers proved how greatly they enjoyed her singing.

Mrs. M. E. Blanchard, under whose able direction these concerts are given, contributed a few explanatory remarks regarding the significance of the works on the program and the life of the composers and added thereby greatly to the educational value of the program. Mrs. Blanchard is doing here an excellent work and artists as well as managers should co-operate with Mrs. Blanchard to give the children an opportunity to hear the best of music rendered in exemplary fashion.

Miss Riegelman included a group of American songs on her program comprised of: The Little Brown Owl (Wilfrid Sanderson), Out in the Fields (Carrie Jacobs Bond), The Wind's in the South (John Brindle Scott). The artist gave these works a particularly conscientious and sincere interpretation and they were heartily applauded by the young people. As an encore she sang Grant-Schaefer's Shepherd Song.

The other compositions rendered on this occasion were: Batti, Batti (Opera Don Giovanni) (Wolfgang A. Mozart); Oxana's Song (Opera Christmas Night) (Nicolai Rimsky-Korsakoff), Songs My Mother Taught Me (Anton Dvorak); Lullaby (Words by Christina Rossetti) (Cyril Scott), Shepherd Thy Demeanor Vary (Song by Thomas Brown) (Arranged by H. Lane Wilson), The Robin's Song (Words by Susan M. Perkins) (Howard White); Jeune Fillette (J. B. Weckerlin), Les Papillons (Words by Theophile Gautier) (Ernest Chausson), Vous Dansez, Marquise (Words by Eugene Bazot) (Gaston Lemaire); Titania's Cradle (Words from Shakespeare's Midsummer Night's Dream) (Liza Lehmann); The Little Brown Owl (Words by Ada L. Harris) (Wilfrid Sanderson), Out in the Fields (Words by Elizabeth B. Browning) (Carrie Jacobs Bonds), The Wind's in the South (Words and music by John Brindle Scott).

### JOHN HAND TO GIVE CONCERT IN OAKLAND

John Hand, America's new tenor, will appear in a concert in Oakland at the Auditorium Theatre next Friday evening, January 30th. During the last few weeks he has been greeted by enthusiastic audiences in the Northwest and the press has been generous in its wholehearted recognition of his fine voice and vocal art. On Monday, January 12th, Mr. Hand sang at the Public Auditorium in Portland, where the beautiful voice of this young American artist won the hearts of all those present. In addition to the extensive program scheduled for this event the artist was compelled to add nine encores, and was recalled innumerable times. Before the conclusion of the program a committee waited upon Mr. Hand's manager, John Russon, and re-engaged the popular tenor for another appearance at the vast auditorium on January 22d.

In Salem, Ore., he was hailed as "the greatest tenor that the city has ever been privileged to her" and he so delighted his audience that he was obliged to sing double encores to each number on the program. After the concert a reception was tendered Mr. Hand by the Salem Apollo Club, and he was then admitted to the organization as an honorary member, this being the first honorary membership bestowed upon a visiting artist. The complete program to be presented at the Oakland concert will be as follows:

O Paradiso (L'Africaine) (Meyerbeer), Mr. Hand; (a) Adoration (Roxas), (b) Lover's Coming (Mana-Zucca), (c) The Errand of the Rose (Dunkley), Mr. Hand; Hungarian Rhapsody No. 2 (Liszt), Mr. Jensen; Celeste Aida (Aida) (Verdi), Mr. Hand; (a) Castilian Dance (Albeniz), (b) Scottish Dance (Beethoven), Mr. Jensen; (a) I Hear a Thrush at Eve (Cadman), (b) O Might I Kiss (Jonas), (c) Mistle or Booted Hens (Trebarne), (d) Ye Maonin' Monntains (Vanderpool), Mr. Hand; E Lucevan le Stelle (La Tosca) (Puccini), Mr. Hand; Excerpts from the Grand Opera Carmen (Bizet), Entire Fourth Act for Carmen and Don Jose, Miss Emeline Lancel and Mr. Hand.

### LEN BARNES TO GIVE CONCERT

Considerable interest is being manifested in the prospective concert of Len Barnes, the New Zealand baritone, which will be given under the management of Mrs. Jessica Colbert in the Players' Club Theatre on Thursday evening, January 29th. Mr. Barnes will be assisted by Miss Ruby McDonald, the Australian violinist, and Miss Eva Walker, accompanist. Mr. Barnes and Miss McDonald are artists who have earned a wide reputation in New Zealand and Australia and come here endorsed by press and public. Since his arrival in San Francisco Mr. Barnes has been singing at public and private functions and has already secured a following that is lavish in its praise of his work. He is sure to make additional converts to his art on this occasion.

The program to be presented will be as follows: Prologue to Pagliacci (Leoncavallo), Serenade from Damnation of Faust (Berlioz), Eleanor (Mallinson), Sometimes in Summer (Sterndale Bennett), Rice was Under Water (Woodforde-Finden), Request (Wolfgang), Roses of Picardy (Haydn Wood), The Convey (Bleichman), Night in July (Tschaiakowsky), When the King Went Forth to War (Koenemann), Danny Deever (Damosch), Spring's Lovable Ladye (Keith Elliott), Sons of the Sea (Coleridge Taylor), Miss McDonald will play the following violin numbers: Second Concerto (Wieniawsky), Ave Maria (Schubert-Wilhelm), A Negro Love Song (Coleridge Taylor), Liebesfreud (Kreisler).

### GOSSIP ABOUT MUSICAL PEOPLE

Herman Heller, the popular conductor of the California Theatre Orchestra, has returned from the East where he went to investigate musical conditions in connection with moving picture theatres. Mr. Heller was pleased to note so many large orchestras employed by moving picture houses, but claims that the character of the music played needs considerable improvement. He visited New York, Philadelphia and Washington and spent ten weeks on his trip. He predicts a wonderful development in the musical achievements of the moving picture theatre, including even larger orchestras than are employed now, and music specially written for the various pictures thus creating what may be styled a moving picture music drama. Upon his first appearances at the California Theatre since his return Mr. Heller received a most enthusiastic welcome, proving the popularity he enjoys here. Mr. Heller promises the readers of the Musical Review further information regarding his new ideas in connection with the development of music in the moving picture palaces.

Mme. Leda Carnahan has been engaged to give a program for the Saturday Club of Sacramento this afternoon (January 24th). Her accompanist will be Mrs. E. E. Young. Her program will consist of nineteen songs including Russian, French, Italian and English compositions. Mme. Carnahan will feature two beautiful Italian songs by Nino Marcelli and an English song by Fred Maurer. They are "Perche" and "Novembre" by Marcelli and "I Would My Song Were Like a Star," by Maurer.

Rodin Mendelevitch, leader of the Palace Hotel Orchestra, has established for himself an enviable reputation since his arrival in San Francisco, four months ago. Both as violinist and orchestral leader Mr. Mendelevitch is receiving the plaudits of the thousands of people who hear him. His programs are excellent and his violinistic art unusually effective. Mr. Mendelevitch directed the orchestra for Theodore Kosloff, the Russian dancer, and is now a member of the San Francisco Symphony Orchestra and of the faculty of the Community Music School. Mr. Mendelevitch is also a composer and frequently includes some of his own compositions in his programs with brilliant success. While in Odessa Mr. Mendelevitch was a pupil of Prof. Stupka.

Allan Bier, the well known pianist and music critic of the San Francisco Bulletin, has returned from Pasadena where he spent the holidays, and has resumed teaching for the winter season. It is to be hoped that Mr. Bier will be heard in concert during the present musical term.

Sherman, Clay & Co. have just published a monthly magazine edited by the employees of that progressive firm. It is full of interesting information about this well known house and news items are interspersed with considerable wit and humor. The front page of the first edition is graced by a portrait of one of the best known members of the organization, but the editor apologizes that the picture was taken thirty years ago. The first person sending in a correct identification of the picture will receive a prize. It is our belief that the editor is too concise in his description of the portraits owner. When he says that the original of the picture raises more H— than anyone else in the store he simply hands out the prize to the one who can reach his desk quickest. Sherman, Clay & Co. offers a prize of \$10 to any member of the firm, manager or other employee, for a name for this new publication. Shirley Walker is the able editor and his editorial certainly has a punch to it.

Percy Grainger has been on tour first playing pianoforte concertos at Philadelphia, and Baltimore with the New York Symphony Orchestra (Walter Damrosch conducting), then with the New York Philharmonic Orchestra (Strinsky conducting), at Newark, N. J., Bridgeport, New Haven, Worcester, Springfield, Mass., and Providence, R. I., meeting with quite extraordinary success. At most of these places mentioned he had to play two encores after his performance of a pianoforte concerto with the orchestra.

Tina Lerner gave the fourth of her series of historical piano recitals at the Players' Club Theatre last Tuesday evening, January 20th, in the presence of an audience that packed every seat and showed its enthusiasm by frequent ovations. The program consisted of compositions by Schumann and Brahms and the artist was in splendid artistic form. A detailed review will appear in these columns next week. The fifth concert of this series will be given on Tuesday evening, February 3d, when the program will consist exclusively of compositions by Liszt. No pianist or student can afford to miss these events for they belong to the finest musical performances of the year.

### SCHUMANN-HEINK MUST REST FOR MONTH

Owing to a severe cold contracted during her California concert tour Mme. Schumann-Heink has been ordered to confine herself to her home by her physicians or else run in danger of contracting pneumonia. The case was sufficiently serious to compel the cancellation of all concerts in Southern California, Arizona, Texas, and New Mexico until toward the latter part of February. Frank La Forge at first intended to remain in Los Angeles until Madame's recovery, but decided to make a trip to New York, looking after his studio and returning in time to continue Madame Schumann-Heink's tour. The concerts in Los Angeles scheduled for Tuesday evening and Saturday afternoon of this week were selling out, but had to be postponed.



# IMPORTANT PIANO AND SYMPHONY CONCERT IN LOS ANGELES

Mrs. Otie Chew-Becker and Thilo Becker Give Joint Violin and Piano Recital—Los Angeles Philharmonic Orchestra and Los Angeles Symphony Give Concerts—Helen Stanley Soloist With Philharmonic Orchestra—Godowsky Postpones His Tour Through England and Returns to the South—Difficulties With Passports

By BRUNO DAVID USSHER

Los Angeles, January 17, 1920.—A more musical and violin and piano recital after a lapse of several years its Auditorium than last Wednesday when Mrs. Otie Chew Becker and Thilo Becker, gave their first joint hence more critical audience seldom assembled in Trinitas since their last concert. Neither has been heard a more musical program requiring distinct adaptability of style and technic in every one of the three great numbers forming the program, than when Mr. and Mrs. Becker presented a Sonata in D, by Jean Baptiste Loeillet (1653-1728), Beethoven's C minor Sonata op. 30, No. 2, and an ultra-modern work by the English composer John Ireland, a Sonata in A minor, last Wednesday. If therefore the performers could acknowledge the sincere and cordial thanks of a carefully listening audience, largely consisting of musicians, music-students and real lovers of music (to whom a concert is not so much a social event as an opportunity to worship at the shrine of beauty), then one may safely assume that the two musicians had an important artistic message to deliver. And they were harbingers well worth listening to for they delivered their musical tidings with rare artistic perfection and faithfulness.

In fact so conscientiously they placed the music of the three masters above personal interpretation that one wished they had indulged a little more in the license of individual conception. For both are technicians of high rank with a keen sense of musical style. Mr. Becker's piano playing was very fine indeed, immaculate in technic, even and round in tone. Giving his violinistic partner the "right of way" in every respect this pianist bridled himself tonally almost too much, yet one could fully enjoy his playing. It spelled technical supremacy and serenity of dynamic work. In the Beethoven and more so in the ultra-modern Ireland one regretted a lack of colour and temperament, but his motive for subdued playing must be honoured. All in all, Mr. Becker is a very desirable accompanist.

Mrs. Otie Chew-Becker possesses considerable violin technic, but is not quite as convincing a player as her husband. Her phrasing is well chosen. There is a sincerity in her playing that may compensate for a certain want of power and sweetness of tone. She seems to belong to those players who appeal more and more with each concert. Her refinement of taste, perhaps ascetic in a degree, tends to outweigh warmth of expression and tonal pigment. Yet she is a distinguished player well worth listening to. Those are not always the noblest artists, people rave about.

The Sonata by Loeillet was given in a typical and very pleasing style, briskly and with a simplicity true to its historic character. In the slower movements a complacency prevailed that added to the classic nature of the interesting work. The Beethoven Sonata sounded beautiful, but a little academic at times, although I tried not to think of that glorious sonata evening of Ysaye and Raoul Pugno, who played the work divinely. Particular thanks are due to Mr. and Mrs. Becker for acquainting us with the Sonata by Ireland. In a general sense it was an ungrateful task for it is a composition that cannot be grasped fully, or even adequately, upon first hearing. It is a rather strenuous work technically, harmonically, as well as thematically and emotionally. It is a strug work, quite modern and demands very colourful playing. A "war-time" composition, it reflects the trial, strength and greatness of the British people we witnessed from the distance. It contains a great deal of thematic material, in part of much charm, often forceful, the expression of deep feeling and of fine humor. Technically it shows imposing skill of writing, while on the whole it impresses one as virile and as a creation conceived and written true to the traditions of our great composers. Incidentally, this was the first American performance of the Sonata which consists of three movements, which fact we must remember gratefully.

Summing up one may well call this one of the happiest musical events, for much fine musicianship was displayed. One looks forward to the other two recitals with expectancy for this reason and on account of the programs. Speaking of the program, mention must be made of the short but appropriate annotations that commented helpfully on "the man and the work" in every instance. There can be no doubt that such notes add decidedly to the educational value of a program, and the example of the Beckers deserves more than mere attention on the part of their fellow artists.

Mr. and Mrs. Becker will concertize in San Diego very soon, and in San Francisco in the immediate future if proper dates can be arranged.

The last concert of the Los Angeles Symphony Orchestra under Adolf Tandler stood out favorably compared with the two previous afternoon appearances of this organization. On the whole the tone volume of the orchestra and its general versatility, alertness and team work has increased decidedly, although the work is still very unequal, the tonal work rough and the phrasing not sufficiently unified, which may be the reason why the orchestra, particularly in the strings, sounds rather weak at times. Yet, decided progress has been made which no doubt is due to Mr. Tandler's persistent work during rehearsals.

The concert, opening with the fourth Symphony of Schumann, might have been more effective, but for the fact that Mr. Tandler conducted all the orchestra num-

bers (excepting the accompaniments) without a score, a very risky thing indeed, specially with a new orchestra. The playing of the symphony impressed me as jerky, tonally and in phrasing somewhat "muddy," indistinct specially in the first two movements and the middle part of the Scherzo. The Scherzo with its contrapuntal fancifulness, and the last movement, however, were played much better and clearer.

The "high spot" of the program was Debussy's "L'Après midi d'un Faune." Mr. Tandler has always understood to achieve fine and exquisitely worked effects during this piece and found splendid support on the part of the orchestra and particularly the first chairmen, Leonardo de Lorenzo, flute; Albert de Busscher, oboe; C. Kuehne, clarinet; Alexander Saslavsky, concertmaster; Wendell Hoss, horn. Indeed, the reading of this number was very enjoyable in every respect. The Prelude to the Mastersingers of Nuremberg, ranked second in technical execution, though a little stiff and not broad, festive enough at times, yet came better than anything of similar character played at earlier concerts.

Madame Nadine Platinoff, Russian soprano, sang Marpha's Aria from the "Tsar's Bride," by Rimsky-Korsakoff, and "Lovely Song the Nightingale," by Gliere, rather effectively. Her voice is light, flexible but not particularly appealing in warmth of tone or wealth of material, for her high tones are a little shrill. Her work as a whole is pleasing and impressed the audience much, for she had to repeat her first number. This, the Rimsky-Korsakoff number, had been luxuriously orchestrated by Harold Webster, who had to perform the difficult task at very short notice, with only a piano part to go by. The success of this number must be credited also to him.

Mrs. Albert Sherman Hoyt, President of the Los Angeles Symphony Orchestra Association, announced from the stage that a drive for half a million dollars had been launched to sustain the orchestra for the next five years, adding that \$30,000 had been subscribed at the end of the first day of the campaign. The very large audience greeted the communication heartily.

Much has been said in this column about the accomplishments of the Philharmonic Orchestra of Los Angeles, under Walter Henry Rothwell, which gave its seventh double concert on Friday and Saturday in a manner that proved amply that these accomplishments are not merely record manifestations of hectic, ephemeral nature, but the standard of the orchestra. And as has been shown before they have been able to increase their standard from concert to concert. The "Figaro Overture" and Mendelssohn's Scherzo from The Midsummernight's Dream, were very well played. The latter coming after the heavily scored Hadley "Symphonic Fantasia," op. 46, proved the remarkable adaptability of conductor and men.

The Hadley composition, although episodic in character, is a strong work, of masterly workmanship. In part captivating and beautiful, it impresses one as somewhat laboured at times. There are lyric passages of charm and beauty, and of which perhaps there might have been more but for a tendency toward chromatic side stepping of what could have been lovely, and to your scribe more natural, melodies. The rhythmic and thematic development is fascinating, more so than the musical material as far as power of invention is concerned. However, it is a work which not only deserves respect because it is by an American but because it is genuinely musical and well written. A lively impulse prevails at all times, not always clear in absence of a program, but never mystifying. No doubt, upon second hearing, the composition will grow in beauty and musical eloquence and I hope that Mr. Rothwell, who gave it an excellent treatment, will play it again before very long, if possible this season.

To be frank, I do not care very much for Spanish or Italian music by Russian composers. Tchaikowsky wrote a quartet, which I think, he calls "Souvenir de Florence," a very enjoyable work, not so boisterous as his "Capriccio Italico," much more refined in style. The "Capriccio Espagnole," op. 34, by Rimsky-Korsakoff did not even entertain me, in spite of the brilliant performance of the technically elaborate work. However, I was very amused to find in it the first eight bars of one of the most popular waltzes that made the musical comedy "Dolly Mine" (Pueppchen) an enormous success in Germany about ten years ago. I cannot recall whether Ziehrer, Linke, Hollaender or Jean Gilbert perpetrated "Dolly Mine," but the similarity is certainly as strange as the fact that the erudite German music critics should not have discovered it. Perhaps Mr. Houston Stewart Chamberlain, naturalized, or rather Germanized, descendant of a Scotch branch of Maria Stuart's family, Wagner-biographer, and Germanophile par excellence (and incidentally at the expense of his reputation as scientist and historian) would say that the Russian composer was merely a fore-runner of the German waltz king, who alone and fully realized the potentialities of the doll-like waltz melody floating in the musical subconsciousness of the universe, etc., etc. The Rimsky-Korsakoff number was, however, well received, for it is very catchy, and was played accordingly. In fact, the care bestowed upon it hid its musical cheapness. There were several small soli, which netted Mr. Noack, concertmaster, Mr. Kastner, harp,

and Mr. Plowe, flute, the thanks of a delighted public. The closing number, "Cortège Solennelle" by Glazounow neither won my admiration as a work, but it rounded out and closed the well arranged program pleasantly.

The soloist of the evening was Madame Helen Stanley, who rendered the Recitative and Aria of Lia from "L'Enfant Prodigue" by Debussy, and "Depuis le jour," from Charpentier's "Louise" much to the satisfaction of her hearers. Her voice did not strike me as voluminous on that occasion, at times even as what one might call "tight," but she sang with fine expression and faultless technic otherwise. In her encore of the Debussy aria she was at her best and sang with much warmth of expression and colour.

Mrs. Cecil Frankel, President of the California Federation of Music Club, is the recipient of many appreciative statements, public and private, regarding the contest announced by her organization. The pamphlet issued by her as a guide for the contestants has been exceedingly well received. It is being considered a valuable contribution to public musical education as well as a most welcome compilation of historical value for it contains an interesting list of works by Californian composers.

Clifford Lott, one of our best known singers, and Alfred Kastner, harpist of the Philharmonic Orchestra, will give a joint recital in Long Beach the end of this month.

Nell Lockwood sang two groups of songs at the reception given Anne Morgan by the University Club.

John Karl Jackson, tenor, was heard in a fine program at the Broadway Christian Church.

Eunice Landrum, pianist, was heard and well received at a musical of the Wa-Wan Club.

Los Angeles could always boast of good pianists, but during the last few days we have even a "celestial pianist" in our midst, in the person of William Edson Strobridge, otherwise Assistant Manager of the Los Angeles Philharmonic Orchestra, a good musician and a scholar, who played the Celesta during the accompaniment to the aria "Depuis le jour" from Charpentier's "Louise." Helen Stanley being the soloist. The instrument is of French make and was received quite recently. There are only a few orchestras which possess this instrument, which is a costly luxury.

Miss Margaret Goetz, teacher of voice, will entertain at her residence studio on Saturday night. Frank La Forge will be the guest of honor.

Out of the ruins of the Shrine Auditorium, destroyed completely by fire, about a fortnight ago, will rise a new building more than twice as large. A seating capacity for ten thousand, installation of large stage suitable for concert and opera performances is contemplated, aside from numerous features particularly adapted to the needs of the Shriners. One million dollars has been set aside for the building alone. A price of one thousand dollars will be paid for the best sketch. Immediate commencement of the building preparations is contemplated. One of the main reasons why the same site, 294 feet wide by 281 feet on a corner of West Jefferson street, has been chosen again is that thousands of automobiles may be parked in the vicinity of the Auditorium, which would not be possible if the building were located closer to the business district. The fact that the property is a corner lot is a "saving grace" as it allows large audiences to leave the hall quickly.

Estelle Heartt-Dieffus, contralto, announces a recital for February 9th. Blanche Ebert-Seaver will act as accompanist and Jay Plowe has been chosen as assisting artist.

Miss Norma Gould has been appointed to teach interpretative dancing and expression at the University of Southern California. Miss Gould is at present in New York City where she is doing research work at the Metropolitan Museum. In the meantime Miss Doris Carl, her assistant, is acting director of the Norma Gould School of Dancing.

Esther Rhoades, brilliant young harpist, won new laurels, when appearing in San Diego. She will appear before the Ellis Club this month, having been soloist at the last concert of the Wa-Wan Club.

Marjorie Morrison, pianist, made a very good impression during her engagement in one of the Philharmonic Course Concerts in San Diego.

Charles Demorest, organist, has been chosen Dean of the Southern California Chapter of the American Guild of Organists. Raymond McFeeters, one of his advanced pupils, will give a public recital here this week.

(Continued on Page 7, Column 3)

**John Smallman** Baritone-Concert Engagements  
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"John Hand has a powerful, ringing voice that he uses with splendid prodigality, as if he had lots more voice to spare."—Morning Oregonian (Portland), Jan. 13, 1920.

"John Hand, tenor, in his first Seattle appearance, pleased his audience which filled the temple's large Egyptian auditorium in the rendition of popular Irish songs and operatic numbers. His voice is one of unusual mellowness and power and especially appealing in the 'Oh So Fair,' from Martha. John Hand's voice is superb in purely lyrical selections."—Seattle Record, January 7, 1920.

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## SEVENTH HERTZ "POP" CONCERT

A characteristic Hertz program of melodic masterpieces will be played by the complete San Francisco Symphony Orchestra on Sunday afternoon, January 25th, in the Curran Theatre as the seventh concert of the regular "pop" series.

Debussy's "Petite" Suite has not been done before at these concerts. It is widely known in its original form, as a piano composition for four hands. Light, poetic and graceful, it makes a most charming orchestral offering.

Louis Persinger, the popular concertmaster of the organization, who has been ill for several weeks, will be found in his accustomed chair on Sunday, and will be heard in the obligato part of Wagner's "Dreams."

Further offerings are, Weber's "Invitation to the Dance," Busch's arrangement of "The Old Folks at Home," Johann Strauss' whimsical "Perpetuum Mobile" and the always-liked "Serenade," by Moskowski, which is programmed by request.

Schubert's "March Militaire" will open the concert and Rimsky-Korsakov's "Capriccio Espagnol" will brilliantly close it.

Kajetan Attl, principal harpist and famed soloist, is to be soloist at the ninth pair of symphonies, to be played Friday and Sunday afternoons, January 30th and February 1st, in the Curran.

Attl's art will be disclosed in Ravel's introduction and allegro, which calls for harp solo with accompaniment of flute, clarinet and strings only. The work, which is very modern and interesting, has never been performed before in San Francisco. It represents the greatest of living French composers in brilliant mood.

Conductor Hertz has selected Schubert's Tenth in A major, as the symphony for the program. This melodic work was last done by Hertz four years ago, his first season in San Francisco.

The remaining number, a novelty to this city, is the symphonic poem, "Lenore," based on the dramatic ballad by Buerger, and undoubtedly the most successful of all Duparc's works for orchestra.

## CURRAN THEATRE

"The Bird of Paradise" which is now playing at the Curran Theatre, will begin the second and final week of its most successful San Francisco engagement on Sunday night, and continue until the following Sunday, February 1st. In this exotic romance, Richard Walton Tully, the author, presents an alluring picture of a vanished regime in a beautiful land. The scene is Hawaii and the tale of romance, intrigue and superstition is carefully woven.

This season Oliver Morosco has received unstinted praise for the remarkable truthfulness of the new stage settings. The native band of Hawaiian singers chant the plaintive Ikahele and other songs of the South Seas during the action of the play. Florence Rockwell, a brilliant actress gives a fine portrayal of the Kanaka princess, and Oliver Morosco has surrounded his star with an all around fine acting company, which includes Robert Brister, Spring Byington, Rose Watson, Brandon Evans, Leo Curley, John Sumner, and the quintette of native singers and players.

## MUSIC LEAGUE CONCERT

Thursday evening, February 12th, Lincoln Day, has been fixed for the time of the second concert of the Municipal Music League, to be given under the auspices of the Concerts Committee of the Board of Supervisors, at the Exposition Auditorium. An unusually interesting program, which will in every re-

spect live up to the high standard established at the first concert, is in course of preparation by choral director Festyn Davies, and band director, Jean Shanis. In honor of the day the numbers will have a patriotic appeal and the big chorus will be heard in many American folk songs which are well known and standard.

There will be solos by an eminent singer and selections on the great organ, and another wonderful treat is assured for lovers of good music. Enrollments for the chorus, which meets every Wednesday evening at the Exposition Auditorium, are still being received by Miss Margaret McGovern, executive secretary of the League, at 328 Monadnock Building.

## ORPHEUM

The Orpheum offers for next week a bill of great novelty and excellence which will contain seven entirely new acts, nearly all of which are headliners of distinction.

The Rainbow Cocktail, a musical fantasy, which was originally produced by Hassard Short at one of the Lamb's Club Gamhols where it created a sensation, will be presented for the first time here. It is the work of Kenneth and Roy Webb and Mr. Short has just duplicated the production for Orpheum vaudeville. The Rainbow Cocktail is a brief journey to a few of the musical plays of yesterday. The journey is conducted by the Wizard, played by Bruce De Lette, and the plays are symbolized by half a dozen girls. The Wizard turns to Flora, Dora, then to One Little Maid, Two Little Maid, Three Little Maid from School of the Mikado, then to "Piff, Paff, Pouff" and the Merry Widow. The piece is handsomely costumed and staged and the cast, which includes the favorite singing comedienne, Helen Coyne, as Pousse Cafe, leaves nothing to be desired.

Lew Brice, who has done his bit overseas as a doughboy, is back in vaudeville with an entirely new act which recently received the seal of New York approval. Its title which is "Dances and Tunes of 1919" is self explanatory. He brings with him those popular vaudevillians, Adelaide Mason and Rube Beckwith. Lyons and Yosco have endeared themselves to the theatre going public and the news that they are reunited will be received with pleasure. Their harp, violin, voices and personality are blended harmoniously and agreeably, the result being one of the most delightful acts in vaudeville.

## STANFORD UNIVERSITY CONCERTS

Warren D. Allen, University Organist, will render the following program at the Memorial Church on Thursday, January 22nd, at 4:15 p. m., and Sunday, January 25th, at 4 p. m., works by Joseph Bonnet, the great French organist: Caprice Heroique, Romance Sans Paroles, Ariel (after a reading of Shakespeare), Variations de Concert, (with pedal cadenza). On the Sunday program Mr. Harry Robertson, tenor, will sing: The Procession (Cesar Franck), Santa Maria (Faure). On Tuesday, January 27th, at 4:15 p. m., Mr. Allen will play the following program: Fugue on the Kyrie (F. Couperin), Prelude in D minor (Clerambeaute), Recit re tierce en taille (de Grigny), Nuptial Benediction (Saint Saens), Finale, Grande Piece Symphonique (Cesar Franck).

## MME. WANITA'S PUPILS RECITAL

Students of Mme. N. Clavering Wanita gave a concert and vaudeville entertainment at Knights of Pythias Auditorium,



Mme. N. Clavering Wanita's Large Class of Pupils

115 Valencia Street, on Tuesday evening, December 16th. The program consisted of not less than thirty-seven numbers and the program consisted of orchestra, violin, piano, vocal dance, dramatic, zither, numbers in solo, duet and ensemble form. A large audience enjoyed the event and showed its interest by remaining until the close of the performance. The participants in this unique event included the following: Donald Webb, Ida Schreiber, John Nixon, James Nixon, Walter Hirsch, Phyllis Ford, Jennie Miller, Elizabeth Kirk, D. Riviera, Fannie Krotnsky, Alice Hirsch, Mortimer

Mays, Wilhelmina Anderson, Marie Rubonovitch, Ida Anna Murk, Martin Katich, Harry Steuberger, Lucile Katich, David Miller, Gracie Murk, Valentine Berquist, Elsie Riviera, Mrs. Coulson, Cresop Weltner, Fred Palisi, Vincent Palisi, F. Furukawa, Rudolph Muller, Renald Hall, Mr. Sanders, Alfred Rosa, Mr. Burrows, Winifred Clark, Miss O. Ballard, Ramona Methenan, Ivy Ford, Elsie Francis, Anna Katich, Ada Walchli, Lurline Sweeney, Anna Miller, Jennie Beeton and Margaret McKenna. Mme. N. Clavering Wanita also contributed a few excellent vocal solos.

## Portraits

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Music by David Stanley Smith

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This song-cycle has an arresting individuality; it is like a gallery of distinctive character drawings. With discerning art the author brings forth the poetic values lurking potentially under commonplace exteriors; and to the task of making vital and illuminated these expressions, the musician has brought his distinguished skill in melodic delineation and harmonic coloring. Recommended to all concert singers who appreciate and exploit individuality in song. The work is dedicated to Reinald Werrenrath, and finds place on his recent programs.

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## WHAT HEIFETZ WILL PLAY



As the time approaches when San Francisco will for the first time hear the much heralded violinist Jascha Heifetz, interest naturally turns to the various works that he is to include on the two programs that he will give in this city. Heifetz will play in the Auditorium on the Sunday afternoons of February 8th and 15th, and the advance sale of tickets, but one week old, indicates that the capacity of the great hall will be tested. Continuous lines of ticket buyers face the counter at Sherman, Clay & Co.'s store from early morning until six o'clock every afternoon, and all seem eager to embrace the opportunity of hearing this phenomenal virtuoso. Manager Selby C. Oppenheimer, who is handling the Northern California Heifetz business, is delighted with the appreciation that his newest star is receiving, but cautions prospective ticket buyers against paying attention to the insistent rumors that the house is already completely sold out and that no more tickets are available. The Auditorium seats 10,000 people when completely sold out, and there is still plenty of room and lots of tickets unsold, and while the sale has broken all existing records, Oppenheimer does not want anyone to miss the chance to hear Heifetz because of misunderstanding.

Heifetz's first program, February 8th, includes the Chaconne of Tomaso Vitali, arranged by Leopold Chabrier, the Wieniawski Concerto in D minor, the Schubert-Wilhelmj "Ave Maria," Mozart's "Nocturne," Chopin-Wilhelmj "Nocturne in D major," Beethoven-Auer, "Chorus of the Dervishes" and "Marche Orientale," the Tchaikowsky-Auer "Andante Cantabile" and the Paganini-Auer Caprice No. 24. The program for February 15th includes the Tartini Sonata in G minor, Mendelssohn Concerto in E minor, Chopin-Auer Nocturne in E minor, Brahms "Hungarian Dance," Paganini "Caprice No. 13 and 20," Tchaikowsky "Melodie," and Bazzini "Rondo des Lutins." The ticket sale continues at Sherman, Clay & Co.'s. Samuel Chotzinoff will preside at the piano at the Heifetz concerts.

## GRAND OPERA SEASON AT THE CURRAN

Approaching the two weeks engagement of the San Carlo Grand Opera Company, at the Curran Theatre, beginning Monday, February 2nd, the visit of this finely balanced singing body to San Francisco appears replete with interesting features. The exchanges from other cities and the pens of well known reviewers continue to tell of the excellence of the organization, the inherent beauty of the productions and all of that; while unusual attention is being devoted by the critics this season to the individual brilliance. It is well known that Impresario-owner Fortune Gallo has always laid stress chiefly upon correct ensemble and general worthiness of production, but it seems this season there are lights in the assemblage which the bushel of averages cannot conceal, and local opera enthusiasts will be interested in knowing about them. The following list of principles indicates the magnitude and importance of the San Carlo as it is today:

**SOPRANI**—Mmes. Queena Mario, coloratura; Bettina Freeman, dramatic; Rosina Zotti, lyric; Marcella Craft, the American soprano, (specially engaged for the role of Madame Butterfly); Sofia Charlebois, lyric.

**MEZZO SOPRANI**—Mmes. Alice Gentle, specially engaged with the organization for appearances in Carmen and Cavalleria Rusticana; Stella DeMette, now serving her fourth season with the company as leading artist in this department; Ada Paggi, Alice Homer, Frances Morosini, Ada Galazzi.

**TENORI**—Messrs. Manuel Salazar, Spanish artist; Giuseppe Agostini, the versatile Italian singer, better known to local audiences, perhaps, than any other operatic tenor; Romeo Boscacci, who, with Messrs. Salazar and Agostini, served as leading tenor last season; Luciano Rossini.

**BARITONI**—Messrs. Vincente Ballester, a countryman of Salazar's and accredited with high qualities as a singing actor; Mario Valle, late of the Coliseo, Buenos Ayres; Paolo Galazzi, Antonio Cetti.

**BASSI**—Messrs. Pietro DeBiasi, Natale Cervi, both with the San Carlo here last season; Antonio Canova.

**MUSICAL DIRECTOR**—Gaetano Merola.

The coming of Marcella Craft has awakened more than usual interest. Miss Gentle's announcement in "Carmen" and "Santuzza" gives a special attractiveness to the opera period, while another native daughter, Miss Alice Homer, known in private life as Edith Mackie, will be heard in certain roles. Manager Homer Curran announces that mail orders will be received and filled in the order of sequence, up to and including next Wednesday evening. For repertoire see advertising columns.

## CORTOT COMING SOON

Cortot will be in this country from January to May, 1920, and will spend one month of this time on the Pacific Coast. He will have nineteen orchestral appearances with the leading symphonic organizations of the country. Manager Selby C. Oppenheimer has secured the services of the great pianist, who will be remembered here for his sensational performance with the Paris orchestra last season, for one recital, which will take place at the Columbia Theatre on Sunday afternoon, March 14, 1920.

## VALENTINE CONCERT AT SAN ANSELMO

On Saturday evening, February 14th (Valentine night) a concert will be given in Saint Anselm's Auditorium, San Anselmo. The following artists are to take part: Mrs. George Cameron, harpist; Madam Stella Jelica, soprano; Uda Waldrop, pianist; Emilio Puyans, flutist. Tickets are one dollar and can be procured by enclosing check to Manager, Saint Anselm's Auditorium, San Anselmo. Boat leaves Sausalito ferry at 7:15 p. m. Train leaves San Anselmo 10:15 p. m.

## BERLIOZ' FANTASTIC SYMPHONY WELL LIKED

Frances Nash, Pianist, Soloist at Eighth Pair of Symphony Concerts Reveals Skill in Technic and is Given Hearty Reception

By ALFRED METZGER

Notwithstanding the great evening popular concert which was given at the Exposition Auditorium on Saturday, January 17th, between the eighth pair of symphony concerts, which took place at the Curran Theatre on Friday and Sunday afternoons, January 16th and 18th, the attendance at these regular concerts was gratifyingly large, particularly on Friday when practically every seat was occupied. The orchestral feature of the program was Berlioz's Fantastic Symphony which, according to the program, was presented here for the first time on this occasion. The work made an excellent impression, for, although it is written in what is now considered an old school of composition, it possesses all the elements of modernity in the luxury of its scoring and the abrupt changes of its themes and quaint tone color effects.

It is beyond a doubt a most interesting and colorful work and it has been arranged in such a skillful manner that it brings out all the possibilities of the symphony orchestra. Mr. Hertz conducted it with great vigor and intelligence, bringing out every particle of beauty and variety. The work really is more in the nature of a symphonic suite than a symphony, but it is written with such fluency of style and contiguity of ideas that it may well serve as a number on a dignified symphony program. Even the waltz possesses a certain characteristic classicism which rings pleasantly on fastidious ears.

Of course Wagner's Prelude to Lohengrin was interpreted in a manner that simply can not be surpassed. Alfred Hertz possesses that rare faculty of securing the innermost depths of expression from a Wagnerian composition and he has an orchestra that is compiled of artistic material capable to follow his suggestions. It would be difficult to imagine a more impressive and more emotionally gripping reading of the Lohengrin Prelude than the one we heard last Friday and Sunday afternoons.

The soloist of the occasion was Miss Frances Nash of Chicago. She played Liszt's Hungarian Fantasia for piano and orchestra and pleased her audiences so much that she was recalled again and again. Her reception was certainly most cordial and hearty. We are always glad to see American artists receive recognition from the public and musical institutions. But again we must repeat that because they are born in this country such artists are not entitled to exemption from honest and well meant criticism.

Miss Nash possesses brilliant technic which in the main she uses to fine advantage. However, she is not always sure of herself. She needs more thorough practice so that her glissandos come to an end and are not suspended in mid-air, and that her rapid runs are clean-cut and absolutely flawless. That Miss Nash is an excellent pianist and possesses an unusual amount of artistic skill can not be questioned; but she appeared with our symphony orchestra at a regular symphony concert, the finest and most representative musical event of the season. Hence, she must be judged by this standard of excellence. Her selection, too, is subject to criticism, for it is not representative of the highest form of symphonic composition. It isn't even one of Liszt's most admired works.

In justice to Miss Nash we will state that she is a very gifted and industrious artist who, with the necessary additional experience, will unquestionably further develop in ingenuity of expression, individuality of interpretation and emotional coloring. But at present her occasional lapses in technical perfection and her rigidity of touch leave much to be desired.

## THE THIRD POPULAR CHAMBER MUSIC CONCERT

Players' Club Theatre Well Filled When Chamber Music Society Presents Novelty Program—Emilio Puyans is the Assisting Artist

By ALFRED METZGER

The Chamber Music Society of San Francisco gave its third popular concert at the Players' Club Theatre on Tuesday evening, January 13th, in the presence of a large audience that practically filled every available seat. The opening number consisted of a Sonata Trois for two flutes and piano by J. B. Loeillet. It was interpreted by Emilio Puyans, Elias M. Hecht and Gyula Ormay, who gave it an excellent reading. We regret very much to have been compelled to miss the first part of this work, but we could easily judge from what we did hear that it belongs to that category of old classics that require refinement of expression and delicacy of executive skill such as the three musicians who interpreted it possess to the highest degree. The two flutes blended exquisitely and the intonation was indeed clean and accurate. Mr. Ormay's pianistic art was given ample demonstration.

The Mozart Quartet in G for piano, violin, viola and cello was given that musicianly and painstaking interpretation which its fine artistic character absolutely requires. Although Louis Persinger was absent on account of sickness, Louis Ford was able to do justice to the work and had an opportunity to prove what an excellent musician he really is. The Chamber Music Society is indeed fortunate to have such an artist occupy the second violin chair, for it means that every member of the organization is actually an artist of such splendid accomplishments that the absence of the leader and first violin does not mar the artistic ensemble. By this we do not mean to reflect upon the unquestionable musicianship of Louis Persinger, and his importance as a member of the Chamber Music Society, but intend



LEN BARNES

The Highly Efficient New Zealand Baritone Who Will Give a Concert at the Players' Club Theatre Thursday Evening, January 29

merely to emphasize the skill of the other members of the organization.

The final number on this recent program was Fantasia Japonaise, by Henry Lutz for two flutes, violin, cello and piano. This work could really be entitled a fantastic suite without being misnamed. It is written in the ultra modern idiom, but not unpleasant. Its occasional tone shadings are most enjoyable and its unique periods at times assume an element of humor. It is a most difficult work, particularly for the flutes. Both Emilio Puyans and Elias Hecht gave thorough enjoyment as to smoothness of tone, warmth of expression, fluency of technic and uniformity of ensemble. It was quite a treat to hear Gyula Ormay at his accustomed place interpreting the piano parts with consummate artistry.

The fourth regular concert will take place on Tuesday evening, January 28th, and the program will include: Quartet op. 16 for strings first public performance (Frederick Ayres), Suite B minor for flute and strings (Bach), and Quartet E minor, From My Life (Smetana).

## FRANCESCA ZARAD BUSY

Francesca Zarad, the distinguished French soprano, is filling a number of engagements in this vicinity. Madame Zarad has given concerts in Oroville, Woodlands, at the College of Notre Dame, San Jose, and will fill engagements at the College of the Pacific, San Jose, and in Salinas, Monterey, Hotel Del Monte, Santa Cruz, Merced, Modesto, Fresno, Santa Barbara, and will give two concerts in the Scottish Rite Auditorium, this city, in the very near future. Madame Zarad has been repeating her European successes since her arrival in this country three years ago.

## LOS ANGELES LETTER

(Continued from Page 4)

Mrs. Myrtle Prybil-Colby, soprano, is singing this week at the California Theatre. She has been booked also for a return engagement. The California Theatre has changed hands recently and is now owned by the Goldwyn Film Corporation. Since the new owners have taken it over a decided effort has been made to engage good soloists. Credit must be given to Sid Grauman, who was probably the first in this city to feature soloists extensively.

Madame Ellen Beach Yaw sang at a Baptist Memorial Service in Hollywood.

Carrie Louise Dunning, pianist, pedagogue and originator of the Dunning System of Piano, has arrived in this city, where she will hold a series of courses and lectures on her system and music in general.

Leopold Godowsky is not going to be able to make his projected tour of England and the continent, and is shortly to return to Los Angeles. This news is contained in a telegram received by his daughter, Dagmar Godowsky, who with her mother and sister reside in this city. The reason for the change in plans, the telegram says, is the tangled passport situation, which Mr. Godowsky encountered in New York. The noted pianist has spent most of his time here the past several years, when not engaged in concert tours.

Florence Gleason Davis, vocal pupil of Camillo Engel, announces a historical program before the Ebell Club at Fillmore.



## R HENRY HEYMAN FETED BY CELEBRITIES

More Than Three Months Devoted to Renewing Old Friendships With Distinguished Artists and Making New Ones, Sir Henry Returns Home to Resume His Activities as Dean of Violinists

As already set forth in these columns, Sir Henry Heyman, quite rejuvenated and most enthusiastic, is back from his Eastern trip, which took him more than three months, and our readers will, no doubt, be interested to hear some of his delightful experiences and the lavish manner in which he was entertained everywhere. Sir Henry left San Francisco on September 23rd. His first voluntary stop was made at Columbia, Missouri, at the University of Missouri, where he visited his old friend and former Leipsic classmate, Prof. William H. Pommer, distinguished composer and Dean of the Music Department of the University of Missouri, who entertained him with great honor.

From the University of Missouri he went to St. Louis, where he met another one of his former classmates at Leipsic, Mr. Marcus J. Epstein, head of the Beethoven Conservatory, and a number of other distinguished people who entertained him. The Guild of Organists also gave a dinner at which he was the guest of honor. In Chicago a banquet was given in his honor by the American Guild of Violinists, at which its distinguished president, Alexander Lehmann, presided. He was also entertained by Dr. Ziegfeld, President Emeritus of the Chicago Musical College. Felix Borowski, M. Goldblatt, Madame Julia Rive-King and other leading musicians of Chicago received him heartily. Mr. and Mrs. Max Adler and other leading society people also entertained him.

At his next stop, Pittsburgh, Sir Henry was entertained by the distinguished Charles N. Boyd, other prominent musicians and society people. In Harrisburg he was entertained by the eminent artists, Mr. and Mrs. J. V. Bereghy. He arrived in New York on October 10th, and quickly as possible hurried to Carnegie Hall, where he heard the first Bodanzky Orchestral Concert of the season. Sir Henry remained in New York about one month, during which time he heard everything of musical importance. Among other great orchestras heard were the Philharmonic with Stransky, the New York Symphony with Damrosch, the Philadelphia Orchestra with Stokowsky, the master violinist and conductor Eugene Ysaye and his Cincinnati Orchestra, also the Boston Symphony Orchestra under Monteux.

Among the artists heard in New York was Rachmaninoff in a piano recital. He also heard the great and only Josef Hofmann, Gabriowitz fine as ever, Percy Grainger and Moiseiwitsch at his debut. Among the violinists he heard the ever popular Mischa Elman, the handsome young genius Jascha Heifetz, the delightful French virtuoso Jacques Thibaud, Eddy Brown, who ranks among the very best artists of the day, and Albert Spalding at his first appearance after his return from the war, who was in wonderful form; Toscha Seidel, Cecil Burleigh, Samuel Gardner, and many other liant young star Sascha Jacobson, and many other violinists. To mention all the artists Sir Henry heard in New York would require much more space than is at our disposal. He also attended the famous Biltmore Morning concerts, as the guest of the beautiful Mrs. R. E. Johnston.

Other artists of importance heard by Sir Henry included Ernest Hutchinson, who played three Beethoven concertos with the New York Symphony Orchestra, Willem Willeke conducting. Then he heard the famous Berkshire Quartet and the greatest of them all, the Flonzaleys. He heard the Ernest Bloch prize sonata in which Ferir, the eminent viola player, shone particularly. Naturally he was entertained by many celebrities, including conductors, violinists and singers, also Mrs. F. S. Coolidge, who had already honored him with an invitation to her "Pittsfield" Music Festival. At "The Bohemians," of which Franz Kneisel is the President, he met all the most distinguished musicians of New York. He also was entertained by that distinguished artist-illustrator Reginald Birch, an old friend whom he had not seen in forty-five years, at the Players' Club, Edwin Booth's old home, at a dinner given in his honor. A most delightful visit and tea at Madame Marcella Sembrich's, who looked as young and charming as ever. He was also most cordially entertained by that great master of masters, Leopold Auer, and his charming niece, the stately Madame Stein.

Among literally lights whom Sir Henry met was Robert H. Davis, editor of Munsey's, and his old time friend, the great Jim Hunecker. There were still more artists, that intellectual modernist among the younger violin virtuosos Mayo Wadler, also Albert Soessel and Elias Breeskin. Some pleasant hours were spent with Rubin Goldmark, gifted composer following in the footsteps of his illustrious uncle Carl Goldmark. He also renewed an old friendship with the ever youthful world-famed violin virtuoso Ovide Musin, whose artists violin school according to the Belgian method, attracts much attention. And then he rejoiced in the companionship of the great and only Franz Kneisel, Louis Svecenski, and our own young California genius Frederic Jacobi. He met genial David Bispham, Maurice Sternberger, renowned amateur violinist, whose hospitality was lavish beyond description, and Felix Kahn, another millionaire amateur violinist, who is the possessor of not only a half a dozen "Strads," but other wonderful master "fiddles."

After a month's unforgettable stay in New York, Sir Henry went to Boston where he heard the Boston Symphony Orchestra at two concerts, with Rachmaninoff as soloist playing his third concerto. In Boston he met his cherished old friend, Charles Martin Loeffler, and his genial wife, who entertained him both in Boston and at their country home. Arthur Foote and his family received and entertained him with the utmost cordiality, and an old time Californian, William Armes

Fisher, was also very hospitable. Mr. Brennan, of the Boston Symphony Orchestra, was exceedingly courteous, and it was an added joy to meet the erudite and genial Philip Hale. In addition to these fine receptions Sir Henry was entertained by many other prominent personages and he heard and saw practically everything worth while in and about Boston.

After a two week's visit in Boston Sir Henry returned to New York for another three week's stay. At this time an invitation to hear the Flonzaley's at the residence of Mme. de Coppet was received. Josef Hofmann, also the Flonzaleys, gave an elaborate dinner in his honor. Leaving New York with many regrets Philadelphia was his next stopping place. There he was entertained by Constantin V. Sternberg and others. Then he left for Cincinnati at the urgent request of Eugene Ysaye. Here he heard Ysaye and his famous orchestra in two concerts. He was entertained by M. and Mme. Ysaye at their beautiful home on several occasions. A dinner was given in his honor by Miss Bertha Baur, a most delightful woman and of unusual executive ability, directress of the Cincinnati Conservatory of Music, and he was also the guest of the Hon. and Mrs. Chas. P. Taft on two occasions at their palatial residence. Our own distinguished Edgar Stillman Kelley, and his brilliant wife, were profuse in their hospitality and they are exceedingly popular in Cincinnati.

After a six days' sojourn in Cincinnati, Sir Henry journeyed to Baltimore where he met Harold Randolph, director of the Peabody Conservatory of Music, and other artists; to his great surprise also met his "particular pet" Josef Hofmann, whose recital he attended. Since he spent but one day in Baltimore he could only accept the hospitality of his dear friend Gustav Strube, conductor of the Baltimore Symphony Orchestra, who also ranks among the foremost American composers. In Washington he heard no music, but was entertained by old friends of the Army and Navy during a number of days. Then he left for New Orleans, where he remained one week. Here he heard some fine French opera and splendid artists under the management of Harry Brunswick Loeb. He was lavishly entertained by some of the most prominent people of New Orleans in true Southern style. New Orleans was found to be a most interesting city.

He left New Orleans homeward bound, stopping over for several days in Los Angeles, where the weather was warm and beautiful. L. E. Behymer, ever youthful and sprightly, even after a severe illness, greeted him cordially as did a number of other society friends. He also met Walter Henry Rothwell, Adolf Tandler, and was the guest of Sylvain Noack, Alexander Saslowsky and other artists. At the home of his old friend, former United States Senator Cornelius Cole, who is now 97 years young, he received a hearty welcome. A delightful luncheon given in his honor by Charles Wakefield Cadman at the Los Angeles Athletic Club and a brilliant "Pop" concert by that great Conductor Rothwell and his splendid orchestra, brought his Los Angeles visit to a happy close.

"I must not forget," said Sir Henry, "to make special mention of that brilliant lady Harriet Brower, eminent pianist and authoress, and her charming sister, also Phillip Gordon and Miss Rose Sutro. A sincere friendship was formed with that delightful and most genial gentleman Benjamin F. Roeder and his handsome little son, two inseparable pals. In Cincinnati there was Chalmers Clifton, composer-conductor, and those "other two Kelleys," most delightful people, Mr. and Mrs. Thomas J. Kelly of vocal fame, and also the hospitable home of the famous Dr. Sattler.

Sir Henry reached San Francisco, to his great joy, on the day before the New Year, glad to be home again to celebrate, and on Friday, January 2nd, he made his first appearance this season as an auditor at the seventh regular symphony concert, and it gave him the greatest pleasure to note that, after having heard all the orchestras in the East, he thoroughly enjoyed the concert under the masterly guidance of Alfred Hertz.

Sir Henry speaks of this trip as being wonderful in every respect. His friends among the celebrities being legion, literally overwhelmed him with honors and marked hospitality to the fullest extent—"but after all it's awfully good to be home again."

## THE MINNEAPOLIS ORCHESTRA PROGRAMS

Three fine and thoroughly delightful symphony programs have been arranged for the San Francisco performances by Director Emil Oberhoffer of the Minneapolis Symphony Orchestra. The third annual tour of this organization will bring it to this city on February 6th, 7th and 8th, when three night concerts will be given at Scottish Rite Auditorium, at Sutter Street and Van Ness Avenue. It is but rarely that San Francisco music lovers can hear symphony programs at night, and this will be an excellent opportunity to hear important programs otherwise missed, because of business engagements or social duties in the afternoons.

For his first program Oberhoffer has chosen the classical Brahms Symphony No. 4, also the overture of Mendelssohn's "A Midsummer Night's Dream," Debussy's prelude "Après midi d'un Faune," Gliere's Symphonic poem "The Sirens," and the finale to Wagner's "Rheingold," (the entrance of the Gods into Valhalla). On Saturday night the Symphony will be Rachmaninoff's No. 2 and Beethoven's No. 4 Fidelio overture, Ravel's Spanish Rhapsodie and the Prelude to Wagner's "Meistersingers" will be the other works. Sunday night a Wagner-Tschaikowsky program will be given, with Harriet McConnell, American contralto, as soloist. Tschaikowsky's Symphonie No. 5, the Prelude and Love-Death from "Tristan and Isolde" and the "Ride of the Valkyries" are the orchestral numbers, while Miss McConnell's solo will be the "Farewell Ye Hills," aria from Tschaikowsky's opera "Joan of Arc." Tickets for the Minneapolis orchestra concerts are now on sale at Sherman, Clay & Co.'s.



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### ROADS OF DESTINY AT THE ALCAZAR

The quarter century reputation of the Alcazar's stock production is based upon class and quality. Not for a long time have these factors found such brilliant demonstration as in Dietrichstein's romantic comedy "The Matinee Hero" this week. The success of Clay Clement has been no less emphatic than that of Fay Courteney. They are delightful and finished artists each with distinctive individuality. Both will find scope for powerful acting in Channing Pollock's tremendous New York success of last season "Roads of Destiny," never acted here. To secure the title and a single idea Pollock bought the dramatic rights to a famous O. Henry story of the same name. He has evolved an extraordinary, soul stirring exposition of human emotions, the argument of which is the inevitability of Fate. Fine writing, skillful characterization and throbbing, quivering suspense are combined in what may be termed intellectual melodrama. A prologue sounds the prophecy that "on every road waits that which was intended; at every end of the earth man finds his destiny." The first two acts are the visions of a poetic inventor, vivid characters, with slight variation of names, are depicted in the contrasting environments of a gambling house in the Cooper River District of Alaska, and a fashionable summer home on Long Island. The final episode reverts to the scene of the prologue, a farmhouse in Nebraska. Fay Courteney has wide sweep of emotion to depict as the Rose of the roulette wheel; a refined, artistic society woman and a half demented house maid. Mr. Clement personates the young Nebraska farmer with the soul of a poet and the brain of an inventor. The exacting cast includes Brady Kline, Irving Dillon, Al. Cunningham, Clifford Alexander, Rafael Brunetto, Emily Pinter and Grace Johnson.

Cleve Kinkade's virtue and timely American play, "Common Clay" will be given the week of February 1st, to be followed by the first dramatic showing here of the Oliver Morosco absurdity "Please Get Married," a whirlwind honeymoon farce, of pink pajama fiber, but piquant without uprooting proprieties.

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##### SECOND WEEK

Sunday, February 3, LA FORZA DEL DESTINO; Monday, LA CUIA; Tuesday, LA GIOCONDA; Wednesday, CARMEN; Thursday Matinee, MME. BUTTERFLY; Thursday Evening, AIDA; Friday, LA BOHEME; Saturday Matinee, ROMEO AND JULIET; Saturday Evening, MASKED BALL.

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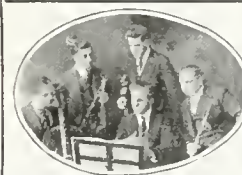
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## ACHIEVING SUCCESS AS AN ACCOMPANIST

Disappointed Pianist Can Hope to Succeed in This Difficult Field, Declares Frank La Forge—Lack of Technique the Great Barrier—How to Earn Money While Studying

By HARRIET BROWER

(From Musical America, November 15, 1919)

Frank La Forge has in the short space of a little over ten years worked his way up as an accompanist to the very summit of successful achievement. He has made a name which is known all over the musical world. And he has made it with entirely legitimate means; in other words, with talent and hard work, and as the result of the most thorough preparation.

Those who know of Mr. La Forge only as an accompanist may not realize perhaps that he is a highly trained pianist and teacher of that instrument. If they do know of his two-fold activity, they may overlook the fact that he is a composer of no small gifts, whose songs are sung by the greatest artists. And, as if these gifts were not enough, he has won much fame as a vocal coach, who is working with some of the most admired artists of our time, and whose days, when not on tour with some renowned singer, are entirely filled with lessons.

In spite of being so pressed for time and so besieged with pupils, Mr. La Forge welcomed the writer in his spacious studio, and chatted for an hour, as though he had all the time in the world, disclosing the fact that, while being an artist, he is also a modest, high-minded American gentleman.

"I receive letters almost daily," began Mr. La Forge, "from all over the country written by ambitious young people, who are eager to know how to get started as an accompanist. Many pupils come to me to study this art. They are usually people who have played the piano for a number of years, who, failing to make a financial success out of their attainments, and hearing that the field of accompanying offers substantial returns to the competent ones, think they can enter it with little trouble. Indeed they think almost any one can play accompaniments, showing they have little or no conception of the requirements; if they had they would not be so ready to rush into the work.

"The real accompanist of to-day is not a disappointed soloist, who turns to this means of livelihood; he is an artist who has thoroughly equipped himself for this career. He must have a finely developed technique, capable of the greatest possible dynamic variation; an intuitive sense that rises to all emergencies; a knowledge of languages, and an adaptability to all styles of interpretation. Very often the accompanist fails because he thinks the music entrusted to him is too simple to need study, and so merely reads it off, leaving most of the beauties of the score unrevealed. Such an one will never pass the point of being a mere routiner; he will never become an artist.

## Lack of Technique

"Among the hundreds who come to me for advice, the principal fault is a lack of technique. They evidently think it requires no technique to accompany a singer! How are such people to cope with the songs of Schubert or Schumann, to say nothing of Debussy and the moderns! And the art of pedalling; is that to be gained by merely working with a singer? No; these things must be studied separately and the accompaniment prepared as though it were a piano solo.

"But first of all technique must be mustered. Players who try to accompany seem to imagine they must play in a soft, uncertain, colorless fashion, with a relaxed and nerveless touch. Such a touch will never get them anywhere. With such a touch they can never bring out a melody, make an effect or play with light and shade. I can do nothing with them unless they are willing to come right down to first principles and build up their technique from the bottom.

"They must first learn to hold up the hand in an easy, arched position. Then comes finger action. With a flabby hand, fingers held close to the keys and inert movements, one can never learn to play with style or variety of touch. So the necessary firmness of hand, easy condition of arm and precise movements of fingers must be acquired before the playing of any pieces can be thought of. How long this will take depends entirely on the mentality of the pupil; his ability to grasp the ideas, willingness to apply them and the time he will spend. I can say that a large proportion of these coming to me are in this same deplorable condition of technical incompetence.

"One great cause for this condition is the very general misapprehension of the principle of relaxation. People think that in order to attain relaxation, they must 'let go' all over. This they do with a vengeance. Their touch is inert and flabby, with no decision, resonance or tone in it. I say to them 'If you walk on the street, or go up stairs or down, you don't shamble along, with every muscle so loose and relaxed that you are in danger of falling any moment. No, you hold yourself erect and step out with precision. And so you should handle your muscles and the keys of the piano, with precision.'

"It is plain, then, that before one can get started as an accompanist, one must have a dependable technique and some such equipment as I have already mentioned.

## Earning One's Way

"Another question is put to me so frequently that I feel a little light on the subject may be of interest to many. The question is: 'How may I earn a part of my expenses while in New York, studying to become an accompanist.'

"The most natural way of earning money while studying is, of course, to accompany singers during their study hours. This is often a delightful and instructive experience for the pupil, depending on the knowledge and disposition of the singer. The fee is anywhere from one to two dollars, and the accompanist is expected to go to the singer's home or studio. Naturally



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## What a Few Pacific Coast Critics Say:

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"Here is an artist unheralded by the enconiums of critics and press agents, who has the equipment of technique and the quality of mind, that go to the making of a solid reputation. An individual interpretative insight and directed by an eager and questing mentality."

ALFRED METZGER, *Pacific Coast Musical Review*, July 12, 1919:

"Technically and musically he gave evidence of unquestionably sound musicianship. He exhibited a virility of execution and thoroughness of grasp."

W. H. PORTERFIELD, *San Diego Sun*, June 13, 1919:

"Edward Schlossberg, pianist, is an artist destined to high distinction. He is equipped to interpret with beauty and distinction, not only the classic masters of the past, but the most ultra of the ultra-modern French school. Schlossberg's playing has character and imagination."

TYNDALL GRAY, in *Musical Courier*:

"Edward Schlossberg revealed that innate sense of artistry which creates pleasure in the listener—that certain something that some call fire and others conviction—the quality that illuminates. He shows a poetic conception in all he plays. He is by every instinct, a pianist. Schlossberg easily arouses interest in his work and impresses his audience with his sincerity and heroic disposition."

## ADDRESS

EDWARD SCHLOSSBERG

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this takes much time, and there is the indisposition of the singer to be reckoned with, as she may have a cold or be otherwise prevented from keeping the appointment. This is a serious question and should be taken into consideration when the engagement is made.

"A regular weekly arrangement is more satisfactory. For this reason, it is always well to have a class, however small, of piano pupils, as they are much more dependable than singers, as an income consideration. Then, too, the time which one sacrifices to the singers is usually that part of the day which should be devoted to the study of technique and the various branches of piano playing necessary to the art of the accompanist. However, if the singer proves to be an intelligent and capable worker, the future accompanist gains much from their work together, and the benefit is more than merely a financial one.

"When the technique has been prepared, as I have indicated, we begin to study the accompaniments themselves, choosing the old Italian arias of the Scarlattis and many others found in the anthology of old music. Then we gradually work on to more modern songs.

"My principle is that all accompaniments should be 'worked out' just as thoroughly as piano pieces are, and not merely 'read off'; that the duty of the player is not merely to keep with the singer, but to play his music as an integral part of the song. In many numbers the greatest part of the composition, musically speaking, is entrusted to the piano. What must be the result if the accompanist is only an indifferent player, no matter how great the soloist may be.

"Every singer ought to be able to play the piano with some degree of facility; he needs this knowledge for his own good, for his equipment as a musician, for his self respect. At times this knowledge is absolutely imperative. Yet how many singers know anything about the piano? Comparatively few, especially among the men. Some of them can hardly pick out their parts with one finger. It is a great handicap.

## Memorizing Accompaniments

"I always made it a point, even from the first, to know my accompaniments very thoroughly, both the words as well as the music. On one of my trips to Europe I provided myself with a lot of songs and arias, and spent many hours in my stateroom, committing these to memory. Soon after my arrival in Berlin, I had the opportunity, one evening, to play for a great singer. When she did not happen to find the music for some of the songs, I could play for her, for I knew them from memory. I soon after secured an engagement to tour America as her accompanist. I played all her music from memory, and have kept to the custom ever since. I do most of the memorizing mentally, away from the instrument.

"You are right in thinking the work of the concert pianist and the accompanist are very different; indeed they are quite opposed to each other. A concert pianist must have great brilliancy, combined with power. To play for a singer these qualities must be toned down and subdued. Such great power is not essential to the accompanist; still he must have it. His touch must be somewhat veiled, yet not flabby for all that. It is a very nice distinction. The concert pianist does not generally grasp this idea of the veiled touch; therefore he seldom plays a perfect accompaniment. This touch would work harm to his concert equipment if he should really acquire it. Therefore it is better to keep the two vocations apart, if possible, so that each may perfect himself in his own metier."

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## SASLAVSKY CONCERT DATES CHANGED

To meet the general demand for evening concerts, the dates for the Saslavsky Chamber Music Society concerts have again been changed. They will be given on Monday evenings, February 2nd, March 1st, April 19th, May 2nd, 19th, 24th, at 8:30 o'clock in Sorosis Hall. Alexander Saslavsky, Otto King, Ada Clement and Marie Sloss are the artists appearing, and subscribers and music lovers are urged to bear in mind the change of dates. This series of concerts will be under the personal management of Mrs. Edith L. O'Brien, 1045 Green street, to whom all inquiries should be addressed.

## MILL VALLEY MUSICAL CLUB CONCERT

The Mill Valley Musical Club presented its third program on Tuesday evening, January 13th. The growing interest shown is indeed gratifying, the membership doubling itself in leaps and bounds, making the future possibilities most encouraging. The president, Miss Ethel A. Johnson, introduced an unusually interesting program made up of local active members and outside talent. Miss Althea Burns, of San Francisco, won highest praise for her artistic renditions and her voice, so round and velvet, not lacking in brilliancy. Mr. Thomas and Miss Jensen also won praise and enthusiasm was manifest, as they are active members. The sketch by Kenneth Perkin, of the University of California, under the direction of Chas. Pool, was in keeping with the Christmas spirit and realistically present by light of candles and a bright flame and the hearth for the background. The carols sung by the concealed choir gave atmosphere: Soprano solos—Jewel Song from Faust (Gounod), Oh Sleep! Why Dost Thou Leave Me (Handel), Rejoice Greatly, Oh Daughter of Zion (Handel), Miss Althea Burns; Piano—Esotik (Grieg), Concert Paraphrase, Miss Mildred Jensen; Sketch—Song of Sixpence (Kenneth Perkins), Francois Villon, Chas. Pool, Dubertreux, Robert Heide, Jacque, Miss Myrtle Welti; Choir—Mrs. Garrett, soloist, Mrs. James Stewart, Mrs. Leigh Hemingway, Arthur Thomas, Leigh Hemingway; Tenor solos—Creole Lover's Song (Dudley Buck), Ah! Moon of My Delight (Liza Lehmann), Arthur Thomas, Mrs. W. S. Neelands, accompanist; Songs—Herodiade Massenet, Phyllis Has Such Charming Graces (Young), Songs My Mother Taught Me (Dvorak), Weathercock and the Maiden (Pasmore), Miss Althea Burns, Miss Eva Walker, accompanist.



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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXVII. No. 18

SAN FRANCISCO, SATURDAY, JANUARY 31, 1920.

PRICE 10 CENTS

## SHERMAN CLAY & CO. MAKE NOTABLE CHANGE NEW YORKERS FLOCK TO OPERA AND CONCERTS

**Famous Pacific Coast Music Firm Changes Policy—L. S. Sherman Elected Chairman of the Board of Directors, Phillip T. Clay is the New President and Fred R. Sherman has Been Promoted to the Vice-Presidency**

By ALFRED METZGER

The readers of the Pacific Coast Musical Review are no doubt interested in an important announcement made by Sherman, Clay & Co. last week effecting a change in the By-Laws of that noted firm. This announcement refers to important changes in the personnel of its officers determined at the annual meeting of the Board of Directors, which took place on Thursday, January 22d. At this meeting the following officers were elected: Leander S. Sherman, Chairman of the Board of Directors; Phillip T. Clay, President; Frederick R. Sherman, Vice President; Ferdinand W. Stephenson, Secretary; A. G. McCarthy, Treasurer; Mrs. C. C. Clay and Harden L. Crawford, Directors.

Those familiar with the transaction of the business of big institutions will have noticed that the position of "chairman of the Board of Directors" has been introduced in all those corporations where the bigness of the institution demanded a division of duties between the Presidency and the activities of the presiding officer of the Board of Directors, without impairing the prestige enjoyed by the head of the firm. Hitherto the President of the firm was coincidentally the chairman of the Board of Directors. Under the new policy of prominent business institutions the offices of President and Chairman of the Board of Directors have been separated.

Sherman, Clay & Co. in adopting this modern policy, have followed the advice of Mr. L. S. Sherman, who felt that the extraordinary expansion of the firm during the past few years as well as the rapidly growing business, with its attendant problems, could be attended to with greater facility, and greater benefit to the organization at large, if this change in the distribution of the offices of the firm were made. That this again proves Mr. Sherman's remarkable foresight and business astuteness can not be doubted by anyone familiar with modern business methods. Furthermore it must be accredited to Mr. Sherman's singularly skillful business direction that Mr. Philip T. Clay has been chosen for the Presidency of the firm.

Mr. Clay has in recent years become prominently associated with every truly great civic enterprise in San Francisco. As chairman of the first Portola Festival, as member of the Board of Directors of the Panama Pacific International Exposition, as leader of the recent Red Cross Drive and as prominent factor in other equally important enterprises he has always discharged his duties in a most ideal fashion. He has ever proved himself deserving of the most implicit trust and has never begun anything, be it ever so difficult, without having finished it to the satisfaction of everyone. He is a fluent speaker, possesses a thorough education, is a gentleman from head to foot and possesses all the qualifications that constitute the characteristics of a successful executive officer.

Mr. Sherman, whose many fruitful years of brilliant activity, are now crowned with this signal honor of being elected as the first chairman of the Board of Directors of Sherman, Clay & Co., and indeed, the first position of this character created among the great music houses of the country, is well deserving of this responsibility. In recent years he has been honored with responsible positions on the Board of Directors of a great corporation (The United Rail-

roads of San Francisco) and a leading bank (The San Francisco Savings and Loan Society), and in the prime of his career is honored and respected throughout the United States as one of the foremost representatives of the music trade, whose sterling integrity, high sense of honor and unimpeachable strength of character serve as an example of emulation in the foremost music



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trade circles in the country. The Pacific Coast Musical Review hereby congratulates Mr. Sherman on this great achievement and the culmination of his ambitions and aspirations.

The other officers are equally well known in musical and trade circles. They are: Fred R. Sherman, who has been promoted to the position of Vice President, and no one deserves this honor more than he, for he is one of the most active and conscientious young men in the business world of the city; Ferdinand W. Stephenson, whose tact and diplomacy is a well known factor in the Sherman, Clay & Co. institution, has again been chosen as secretary, and A. G. McCarthy, whose energetic and aggressive supervision of the Talking Machine Department is known throughout the country, has once more been honored with the Treasurer's office. It would be difficult to choose a

(Continued on Page 6 Column 1)

**Metropolitan and Chicago Opera Companies Attract Interest—Caruso Sings at Biltmore Concerts—Fortune Gallo Leases Manhattan Opera House—Carl Rosa Opera Company of England to Fill a New York Engagement**

By GAVIN DHU HIGH

New York, Jan. 25.—The American singers at the Park Theatre were heard last Monday night in "Ruddigore," the least familiar of the famous series of operettas by Gilbert and Sullivan. This burlesque on a school of melodrama, so old that it is known by hearsay only to the best informed playgoers of the day, was sung in its first freshness in this city, but attained, in spite of Sullivan's

accompanists were Salvatore Fucito and Andre Benoist. Mr. Caruso sang an aria from Mascagni's "L'Amico Fritz," also several English and Italian songs. His final number was Bizet's "Angus Del" with violin obligato by Mr. Spalding and organ accompaniment by David McK. Williams. Mr. Spalding played compositions by Saint-Saens, Sarasate, Schumann, Paganini and Schubert.

The funeral services for Reginald De Koven, America's foremost operatic composer who died suddenly of heart disease in Chicago on January 16, were held in this city last Tuesday morning at the cathedral of St. John the Divine and were largely attended by men and women prominent in musical and social circles. Beautiful selections from the work of the composer added to the impressiveness of the services. Of special interest was a portion of Mr. De Koven's last opera "Rip Van Winkle," which with his music for Kipling's "Recessional," and two shorter compositions were played on the organ by his intimate friend, Dr. Myles Farrow of Chicago. In the mourners' group were: Mrs. Anna Farwell De Koven, the widow; her brother, Walter Farwell of Chicago; the composer's daughter, Mrs. H. Kierstede Hudson, and Mr. Hudson, and Haynes, Mr. De Koven's devoted valet of many years' faithful service.

The choir was a mass of floral offerings and the ceremony was most impressive. Bishop Charles S. Burch was on the bishop's throne; the very Rev. Howard C. Robbins was in the dean's stall and these clergymen attached to the cathedral took part in the services: the Rev. Canon George William Douglas, the Rev. Robert Ellis Jones, the Rev. George F. Nelson and the Rev. E. Briggs Nash. The programme, including much of the music which made Mr. De Koven famous.

After being completely renovated the Manhattan Opera House will once more become the home of grand opera next Labor Day. The first attraction will be the San Carlo Grand Opera Company, (known on the Pacific coast) which will be heard in a large repertory of standard opera, as well as several new works for which Fortune Gallo is now negotiating. Then will follow a season of light opera, which will be sung by Mr. Gallo's English Opera Company. Arrangements have been practically concluded to bring over the entire Carl Rosa Opera Company from England early in 1921 for a prolonged engagement of grand opera sung in English. Mr. Gallo has also been assured of the cooperation of Sir Thomas Beacham, the director of the Royal Opera in London, and he is working on a plan by which there will be an exchange of artists between the Covent Garden and the Manhattan Opera House.

Rosa Raisa opens the New York season of the Chicago Opera Company at the Lexington Theatre tomorrow night in "Norma." The other operas of this week will be "Pelleas et Melisande" (Mary Garden) on Tuesday, "Madame Chrysantheme" and "The Spanish Hour" on Wednesday afternoon and evening, Thursday, "Love of Three Kings," Friday, the late Reginald De Koven's new opera, "Rip Van Winkle." Saturday at-

(Continued on Page 6 Column 1)



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# Pacific Coast Musical Review

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ALFRED METZGER - Editor and Publisher

## Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street  
Telephone Kearny 5151

## New York Office: 21 Spruce Street

Gavin Dhu High, Eastern Correspondent

## Los Angeles Office

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## NINETEENTH YEAR

### THE MUSICAL REVIEW'S NEW RATES

Contrary to expectations the friends and patrons of the Pacific Coast Musical Review, whom we have so far been able to interview regarding the compulsory increase of advertising and subscription rates, did not consider this action as particularly difficult to bear. Indeed in most instances we have been informed that we should have done this a year ago. But we wanted to try and see whether we could continue publishing the paper without imposing any additional hardships on those who have always supported this paper liberally. But eventually, after eighteen months trial, we found that we could not work under the old conditions.

The rates which will go into effect next Saturday are 1 inch (3 column page) \$2; 1 inch (4 column page) \$1.50; 1/2 inch (3 column page) \$1; 1/4 inch (4 column page) 75 cents; Musical Directory, 5 cents. The annual subscription price will be \$3 instead of \$2. The larger spaces such as 1/4 pages, 1/2 pages, columns and pages will only be slightly increased as they are already based on an increased rate during the last year.

### THE SEVENTH POPULAR SYMPHONY CONCERT

Again people had to be turned away at the Curran Theatre last Sunday afternoon when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave its seventh "Pop" concert. The program which contained works by Schubert, Debussy, Weber, Liszt, Wagner, Busch, Johann Strass, Moszkowsky, and Rimsky-Korsakow was somewhat of a lighter mood than has been the case of late, but none the less it caused the utmost pleasure to those who are serious music lovers as well as to those just beginning to experience the thrills of fine musical performances.

Louis Persinger, who has been confined to his home by reason of a severe illness, was for the first time in several weeks occupying his desk as concert master and received a hearty ovation which proved the high esteem in which he is held by the thousands of people attending the symphony concerts. The orchestra and Mr. Hertz secured the innermost effects from the works represented on the program, including marches, waltzes and effective emotional pieces, and the audience, by frequent enthusiastic outbursts of pleasure, proved that it had a good time, and the reluctance with which everyone left the theatre at the conclusion of the program showed that they willingly would have listened to more.

### THE OPENING OF THE MUSIC BOX

On Wednesday evening, January 14th, a number of San Francisco's most prominent musicians and music lovers inaugurated a new organization and idea which they call "La Boite a Musique" (The Music Box). That there were sufficiently well known people interested in the invitations extended by those responsible for the organization of this new club was evident by the brilliant assemblage. Sorosis Club Hall was tastefully and artistically decorated with flowers and antiques and B. W. Jelica, the manager, Emilio Puyans and Eugene Field made explanatory addresses concerning the significance of the new organization.

Mr. Field was quite optimistic regarding the future of the new club and went so far as to predict a future similar to that of the Bohemian Club of which he is a past president. The idea is to present the finest music, and preferably music most rarely heard in public, in the best possible manner by the most competent artists. This first evening certainly bore out these contentions. Emilio Puyans played some excellent flute solos with that beautiful warm tone and conscientious artistry which we have come to know so well. Kajetan Attl played a few harp selections with that brilliant technic, the silvery tone quality and that judicious phrasing

which makes him such a great favorite. Mrs. Clark Upham sang a few vocal solos with fine instinct and dramatic effect. Uda Waldrop played the accompaniments with refinement and artistic judgment as he always does.

### ATTILIO TO BE SYMPHONY SOLOIST

Kajetan Attl, principal harpist with the San Francisco Symphony Orchestra, will again be soloist with that organization on Sunday afternoon, February 1st, in the Curran Theatre, under the direction of Alfred Hertz. Friday afternoon's program will be given in its entirety, though at popular prices, as the regular "repeat" concert of the ninth pair of symphonies.

Kajetan Attl was born at Prague, Bohemia, in 1889. At the age of eight he began the study of the piano. After a rigid examination on the piano, young Attl was admitted to the Prague Conservatory. Here he studied harmony, counterpoint and composition on the harp with Anton Dvorak and on the piano with Prof. Hanus Trnec. Even in that atmosphere of musical ambition, Attl attracted attention and when he graduated, though not yet twenty, he had already made a name for himself.

Since that time Attl has won an international reputation as soloist and orchestral player on his favored instrument. Since coming to this country he has spent two seasons each with the Denver and St. Paul Symphony orchestras. For the past four years he has been principal harpist with the San Francisco Symphony and has become exceedingly popular with local music lovers.

Attl will play Ravel's Introduction and Allegro for harp, with accompaniment of strings, flute and clarinet

it also. To hear her sing is to be uplifted; while she is singing the sordid things of life vanish and you wonder how there could be such things as hate and envy and deceit in the world. When she stops you awake from your dream with a start and as you join in the enthusiastic applause you marvel at the power of the young singer, who brings out the good in your nature and makes you feel that living is more than worth while. Too much cannot be said about Madame Zarad; it would take a genius to adequately describe her art. But this much we can say, the musical world is indeed fortunate to have among its members a singer of Madame Zarad's calibre."

### COMING ATTRACTIONS

**Minneapolis Symphony Orchestra.**—San Francisco music lovers are appreciating the opportunity of hearing standard symphony programs at night, and the Scottish Rite Hall will be well filled for the three splendid concerts scheduled for the Minneapolis Symphony Orchestra, to take place next Friday, Saturday and Sunday nights. Oberhoffer's programs are replete with interest and of a splendid and important character. The works scheduled for Friday evening include the lovely Brahms's Symphony No. 4; Debussy's Prelude to "The Afternoon of a Faun"; The Overture to Mendelssohn's "A Midsummer Night's Dream"; Gliere's Symphonic Poem, "The Sirens"; and the (Entrance of the Gods in Valhalla) from Wagner's "Rheingold."

On Saturday night the Symphony will be Rachmaninoff's Symphony No. 2 in E minor, op. 27, and the other compositions to be played are Beethoven's 4th Over-



PHILLIP T. CLAY

President of Sherman, Clay & Co. See Page 1



L. S. SHERMAN

Chairman Board of Directors of Sherman, Clay & Co.  
See Page 1

only. It is a dazzlingly brilliant composition, possessing many difficulties of execution, and it never had local performance before this pair of concerts.

The symphony will be Schubert's intensely melodic and altogether lovely Tenth, in C major, which was read by Hertz in his first season here, four years ago, "Lenore," a symphonic poem of great dramatic power, based on Burger's ballad, and unquestionably Duparc's most successful work for orchestra, will be the remaining number.

Conductor Alfred Hertz has made up the program for the eighth "pop" concert, to be played Sunday afternoon, February 8th, at the Curran, entirely of "requests" received from music lovers. These are to be the offerings: Overture, Mignon (Thomas); Prelude to The Afternoon of a Faun (Debussy); Kikimora (Lia-dow); Overture, Tannhauser (Wagner); Scheherazade (Rimsky-Korsakow).

### FRANCESCA ZARAD TO APPEAR IN THIS CITY

Francesca Zarad, the distinguished European soprano, will give two song recitals in this city in the Scottish Rite Auditorium, on the nights of Sunday, February 22nd, and on Sunday, February 29th. Since her arrival in this country from Vienna, two years ago, where she was one of the leading sopranos of the Vienna Grand Opera, Madame Zarad has given 167 concerts in colleges and universities, and has appeared as soloist with several symphony orchestras. Her programs for this city will cover a wide range of musical literature, and will contain, it is said, a number of compositions not heard in this city in several years. The Indianapolis Star, of June 13, 1919, said: "Noted artists have appeared in Indianapolis again and again the past season and have favorably impressed local audiences, but there is one artist who will never be forgotten by those who had the opportunity to hear her. The party in question is none other than Francesca Zarad, the superb French soprano, who appeared at the Murat theatre last night. To say she was wonderful would hardly describe her. She possesses a rich, high soprano voice which, combined with a compelling personality, fairly fascinates her listeners. Madame Zarad does not merely sing—she throws herself into her song and lives the part, and, more than that, makes her audience live

ture to "Fidelio," Ravel's "Spanish Rhapsody" and Wagner's Prelude to "The Mastersingers." Harriet McConnell, the noted American contralto, who has been meeting with extraordinary successes in the past two or three years will be the special soloist on Sunday night rendering the impressive Aria "Farewell ye Hills" from Tschaiakowski's "Joan of Arc."

Sunday night's Symphony will be the ever popular Tschaiakowsky Symphony No. 5, while the Wagner selections include the Prelude and Isolde's "Love-Death" from "Tristan and Isolde," and the famous "Ride of the Valkyries." Tickets for the Minneapolis concerts are being sold at Sherman, Clay & So's.

**Jascha Heifetz.**—Writing in the Toronto, Canada, Saturday Night, the music critic of that paper says: "Such perfect communion between musical instrument and a human being, I have never witnessed. Jascha Heifetz is already immortal in the memories of those who heard him." So many writers have experienced the same thought that there can no longer be any doubt that Heifetz's art is quite beyond description. Whenever Heifetz has appeared thousands have flocked to his concerts, and Manager Selby C. Oppenheimer, who is presenting him in San Francisco, at the Columbia Theatre on the Sunday afternoons of February 8th and 15th, reports that the advance sale indicates that the greatest crowds that ever attended concerts in this city will be in attendance. Heifetz, accompanied by Samuel Chotzloff at the piano, will play two of his strongest programs. A list for the first Sunday is as follows: Chaconne (Vitali), Concerto in D minor (Wieniawski), Ave Maria (Schubert-Wilhelmj), Minuet (Mozart), Nocturne in D major (Chopin-Wilhelmj), Chorus of Derivishes (Beethoven-Auer), March Orientale (Beethoven-Auer), Andante Cantabile (Tschaiakowsky-Auer), Caprice No. 24 (Paganini-Auer). For the second Sunday Heifetz will play: Sonata in G minor (Tartini), Concerto in E minor, Op. 64 (Mendelssohn), No. 7 (Brahms), Caprice No. 13 (Paganini), Caprice No. 7 (Brahms), Caprice No. 13 (Paganini), Caprice No. 20 (Paganini), Melodie (Tschaiakowsky), Ronde des Lutins (Bazzini). The ticket sale for both Heifetz concerts continues at Sherman Clay & Co., Kearny and Sutter streets, San Francisco.



# PICTURE THEATRE CAPTURES CHARLES WAKEFIELD CADMAN

Famous American Composer and Extracts From His Opera *Shanewis* to be Introduced at Los Angeles in the California Theatre—Schumann-Heink Reported Improved to Sing in Los Angeles  
Late in February—San Carlo Opera Company Engagement

By BRUNO DAVID USSHER

Los Angeles, January 25, 1920.—That the two-weeks engagement of the San Carlo Grand Opera Company, at the Mason Opera House, beginning Monday, February 23rd, is rich in promise for music-lovers, becomes more and more apparent as Manager L. E. Behymer, local manager of the event, makes known the details. Sixteen productions are scheduled, involving some thirteen different operas. Manager Behymer has received word from Impresario Fortune Gallo that Marcella Craft, California's own talented song-bird, now singing with splendid success in the eastern opera centers, and who has not been heard in music-drama on the Coast save for her singing in Parker's \$10,000 prize opera, "Fairyland," a few years back, before the Federation of Musical Clubs here, will join the San Carlo organization for its California tour. Among the operas in which the soprano will sing are "Madame Butterfly," "Faust," and "La Traviata." Miss Craft's coming will unquestionably create an added interest in the opera season, her portrayal of these roles in New York and other important opera-going places of the East having been reviewed in glowing and convincing terms by the critics.

The acquisition, too, of Miss Alice Gentle, the rich-voiced contralto, so favorably known in California, will center interest in such operas as "Carmen" and "Cavalleria Rusticana," for which she has been specially engaged.

Miss Bettina Freeman, dramatic soprano, a former leading artist at the Royal Opera, (Covent Garden), London, and the National Theatre, Mexico City, where she sang in the famous Bull Ring with Caruso, Zanolletto, and other stars, is another of the new San Carlo artists. While in Los Angeles Miss Freeman will sing in "Aida," "Tales of Hoffman," "Il Trovatore," three widely-divergent roles.

The repertoire for the engagement includes Rigoletto, Aida, Tales of Hoffman, Mme. Butterfly, Carmen, La Boheme, Faust, Il Trovatore, Lucia Di Lammermoor, La Forza del Destino, Martha, La Traviata, Barber of Seville.

Alice Gentle will be the soloist in the double concert of the Philharmonic Orchestra Friday 7th and Saturday 8th of February.

Madame Estelle Heartt Dreyfus has postponed her concert, originally scheduled for February 9. It will take place on the 16th, a week later.

The Woman's Lyric Club, J. B. Poulin, conductor, will give its second concert on Friday, February 13. Several songs in French will be the feature of the program.

John Smallman, conductor of the Los Angeles Oratorio Society, announces that the February program of his chorus will include "Hiawatha's Wedding Feast" by Coleridge-Taylor.

Miss Mary Gowans, contralto, sang in a recital at the Wa-Wan Club last week. She will be soloist in the High School Concert at Alhambra.

Jessie Weimar will sing several numbers and give dramatic readings before the Woman's Press Club. Louise Garrison will contribute some violin-soli.

Expectations of a visit by Mrs. Edward MacDowell, who was to come west this spring, will probably not be realized this year, as the widow of the noted composer has been taken ill, and is remaining at her home in the East under advice of her physician. Mrs. MacDowell visited the Coast several seasons ago, and delivered a lecture on the work of her husband and his plans for the artistic colony at Peterboro, N. H. It is understood that the strain of carrying on this project has proved very great for the late composer's widow. Mrs. MacDowell was to lecture in Los Angeles under the auspices of MacDowell Circle of Allied Arts. Mrs. Graham F. Putnam, author of a charming and valuable volume on the greatest of all American composers is the President of this organization. Mrs. Putnam had made definite plans for the visit of Mrs. MacDowell. Mrs. Putnam was fortunate enough to be accepted as a pupil by the music-master of Peterborough. The MacDowell Club of Allied Arts will have a dinner and program at the rooms of the City Club on Saturday.

William Conrad Mills, who acts as L. E. Behymer's local representative in Long Beach as manager of the Philharmonic Course in the beach-city, is well satisfied with the interest evinced by Long Beach residents in musical affairs. Madame Schumann-Heink was to appear under his management and a full house will greet her in spite of the postponed date. Mr. Mills, who is Choirmaster of St. Lucas Episcopal Church, has a pretensions musical program in preparation for the Lenten season, "The Seven Last Words" by S. Mercadante, excerpts from Mendelssohn's "Elijah," also composed

tions by Stainer, Dubois and others are being studied by the chorus and soloists. The chorus has been augmented and a small string orchestra formed for this special musical offering. Dean A. G. H. Bode, the rector of the church, himself actively interested in music, will speak on the "Elijah" text.

Additional incidental music has been added to John McGroahy's "Mission Play" which has just begun its 1920-season at the San Gabriel theater. A solo-quartet, led by Mary Gowans, is introduced into the plot for the first time.

The Cherniavsky family of which there are sixteen members in our city held a regular innng upon the home-coming of the Trio, Leo, Jan and Mischel. From here they will go to Texas and sail for South America on April 1. They will tour Latin-America three months and then fill numerous engagements in England, Scotland and Ireland which will keep them in the island-kingdom almost one year. Besides their appearance as soloists with the Philharmonic Orchestra in Los Angeles they will play in a concert of their own.

The All-American Opera Company, which was to tour the country with Cadman's "Shanewis" and Breil's "Legend" will mark time until next fall. This postponement will allow the company to make a more extended trip by starting early in the season.

Mr. Cadman has begun to orchestrate the piano score of his new opera: "The Garden of Mystery." He is negotiating for its presentation in the East next winter.

It has been predicted in this column that certain excerpts from Cadman's "Shanewis" including several solo-numbers would become popular concert-numbers. It is with gratification that I find my pronouncement verified so quickly although I confess that the circumstances are not quite to my liking. Manager Poole of the California Theatre succeeded in making an arrangement with Mr. Cadman under which the composer will accompany several of his songs and an aria from "Shanewis": The Song of the Robin Woman. Special scenic arrangements have been prepared to make the songs and particularly the opera selections as dramatic as possible. This is the first time that the "Song of the Robin Woman" will be sung from a stage-setting outside of its successful season at the Metropolitan Opera House. The Cadman-part of the musical program will include the Prelude to the Opera and in all likelihood the "Intermezzo" will also be played. Ordinarily, and even in the opera proper the "Song of the Robin Woman" is being sung with piano accompaniment only. For this occasion Mr. Cadman has arranged an accompaniment by orchestra. The songs have been orchestrated for the same purpose. While I am gratified to see Mr. Cadman come more and more into his own I cannot suppress a feeling of regret that one of our foremost American composers has to accept such encouragement as this in the course of a moving-picture-house-program. Of course, I have seen Sarah Bernhardt appear in the London Coliseum, staging a short, classical scene. Nevertheless the quickness and vision of Manager Poole of the California Theatre in availing himself of Mr. Cadman's fame and musical gift ought to make blush some exclusively musical impresarios who do not seem to realize Mr. Cadman's musical importance. It is encouraging in a way that moving-picture theaters should rise to such a level so as to include artists of the rank of Mr. Cadman in their bill. Perhaps it is a step towards democratization of art. Yet it must be remembered that this kind of democratization, which is somewhat common in our country, has the tendency of democratizing "down" instead of "up" the general standard. I am not convinced that Mr. Cadman's appearance at this excellent picture-house will mean an improvement of the musical standard in picture-houses in general owing to the general milieu or conditions, while there is a danger arising from a precedent like this. Not that it is a disgrace for Mr. Cadman to appear in the California Theatre. Not by any means. But there are certain distinctions between pseudo-art or semi-serious art serving the purpose of entertainment and a more serene or settled art that has no other aims except education and spiritual upliftment of the people. Also I admit readily that these two latter aims are striven at by some film-producers and exhibitors, though they are as yet but a negligible quantity in the make-up of many picture-houses. I feel like congratulating Manager Poole upon his vision and courage to bring Mr. Cadman before his audiences. Nevertheless I would rather see our composer appear under more exclusively musical auspices and I question very seriously whether those interested in and acting on behalf of the musical public of San Francisco and Northern California have done their best to reserve Charles Wakefield Cadman for the concert and operatic stage. Not that the South has exerted itself unduly, but I cannot help thinking that Northern California has not given Charles Wakefield Cadman, today a Californian

by his own choice, the welcome he fully deserves. The danger hinted at is, that the line drawn between art as a means of entertainment and art as a means of upliftment or as an expression of the highest in man becomes blurred. And the tendency is to gravitate and drag the higher down to the lower, a tendency which seems epidemic in these days when the words "democracy" and "democratization" are woefully misunderstood, misapplied, misused in our country. The moving picture may be the fore-runner of a great art to come. Today it has been wonderfully developed. Yet, it is only in its infancy and therefore crude in many ways. Even a great director as David Griffith resorts again and again to a spoken prologue with which he introduces his screen-work. If the screen were an "adult" means of expression as is the spoken word and the three-dimensional stage, no "dramatic prologue" would be necessary to emphasize the spiritual message of the film. The film-art is still "filmy", vague, fluctuating around that borderline separating entertainment and real art. Charles Wakefield Cadman is a real artist, an American artist, who has done at least as much for the establishment of American music as any other native composer. As a creative artist of American birth he ought to be given an infinitely greater opportunity to serve exclusively the art he has dedicated himself to, namely high art, than was accorded to him heretofore. It is now the turn of Northern California!

Madame Schumann-Heink, who contracted a severe cold last week, is improving. She will sing here on February 24th and the following Saturday, February 28th.

Leopold Godowsky, Jr., son of the pianist, is just about to patent his method of colour-photography which allows to portray nature in its actual colors by means of a camera.

Madame Elizabeth Rothwell, wife of conductor Walter Henry Rothwell, expects to leave New York City this week to join her husband here. Madame Rothwell, who will be remembered as "Madame Butterfly" when the Savage Opera Company toured the Coast about ten years ago, will be the soloist in Philharmonic Orchestra Concert, February 27 and 28. Madame Rothwell will bring her little girl with her and spend several months in Los Angeles. For this purpose Mr. Rothwell has secured a residence in Hollywood.

## Gossip About Musical People

Charles R. Baker, advance manager of the San Carlo Opera Company, has been in San Francisco during the last two weeks or so and has been mingling with musical people. His enthusiastic reports regarding the artistic strength of the company of which Fortune Gallo is the impresario and founder have aroused the interest of all those with whom he has come in contact. Judging from the advance sale at the Curran Theatre every performance will be sold out so that it will be wise to reserve your seats ahead of time.

Mrs. Robert Weis, was the vocalist at the Corona Club meeting on Thursday, January 22nd, singing the following group of songs: Pleurez mes yeux (Massenet), Open Secret (Woodman), Trotin' to the Fair (Old Irish).

L. S. Sherman, of Sherman, Clay & Co., was suddenly taken sick last Monday and his condition was found sufficiently serious to justify an operation. Thanks to Mr. Sherman's strong constitution, and strong physical condition, otherwise, the operation proved successful and he is now rapidly recuperating. The numerous friends of this distinguished representative of the music trade will be glad to hear that he has withstood this ordeal successfully.

Eunice Gilman, the delightful soprano soloist and one of the most successful artists in this State, is now filling an extensive engagement at the Fairmont Hotel where she sings every evening, much to the delight of the many music lovers who congregate there. Her unusually beautiful voice, refined style and intelligent vocal expression add to her already long array of admirers. She is most assuredly on the way to eventual fame.

Madame Ernestine Schumann-Heink is gradually recuperating from her spell of sickness which threatened to become pneumonia. She will appear in concert in Los Angeles toward the end of February and thence continue her tour which she was forced to cancel when she first took sick. Her thousands of admirers and friends will be glad to know that she is past any danger.

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(Continued from page 1 column 2)  
finer array of executive forces. The future of Sherman, Clay & Co., is therefore in the best of care and rests upon a solid foundation created by the achievements of the past.

In conclusion we may add a few interesting facts regarding the Sherman, Clay & Co. activities: Sherman, Clay & Co. operate ten retail stores in the following cities: San Francisco, Oakland, Sacramento, Stockton, Fresno, San Jose, Portland, Seattle, Tacoma and Spokane. They also operate five wholesale depots at the following points: San Francisco, Los Angeles, Portland, Seattle and Spokane. They have over six hundred employees. They are capitalized at \$2,000,000 with a surplus of more than one million dollars. They recently purchased the seven story structure at the Northwest corner of Stockton and Post Streets for \$525,000.00, possibly for the purpose of retail quarters in San Francisco at the expiration of their present lease at Kearny and Sutter Streets. It would indeed be difficult to enumerate the success of a more deserving commercial institution. Musical progress and the musical profession owe this firm a great deal for its sympathetic attitude toward everything worthy in the promotion of music.

## NEW YORK LETTER

(Continued from page 1, column 4)  
ternoon, "Masked Ball"; and Saturday evening, "Madama Butterfly."

There was a new combination in the double bill given at the Metropolitan Opera House last Monday night, consisting of "Cavalleria Rusticana" and "Le Coq d'Or." The novelty was to be found in the cast of Mascagni's opera, in which Florence Easton was the Santuzza and Orville Harrold the Turiddu. Mme. Easton sang the music admirably. Mr. Harrold continued the interesting progress which he began when he joined the Metropolitan forces at the opening of the season.

Mme. Olive Fremstad, formerly principal Wagnerian soprano at the Metropolitan Opera House, gave a song recital last Monday afternoon in Aeolian Hall under the management of Loudon Charlton. Not since February, 1916, when she was a soloist with the Philharmonic Society, had Mme. Fremstad been heard here. Her programme was pleasing and varied. She sang some lyrics by Scandinavian composers in the original tongue, and she also delivered a Rachmaninow number in Russian. Italian, French and English songs also were in the list. Mme. Fremstad shows she is not only a consummate artist on the concert platform but that opera should still yearn for her.

Another of M. Charlton's artists heard a recital was Harold Bauer, the pianist. He gave a recital in Aeolian Hall on Saturday afternoon which was largely attended and thoroughly enjoyed. His programme included Bach's Toccata in D minor, arranged by Arthur Whiting; Schumann's Fantasia, Op. 17; Schubert's Ländler Dances; Brahms's Rhapsody in E flat major; and some of Chopin, Ravel and Alkan. There are few pianists in Harold Bauer's class. He is a great artist, standing head and shoulders above the host of excellent pianists who just fail to reach the great heights.

Inez Barbour, a soprano who had not been heard on the local concert platform for some time, reappeared in a recital Wednesday afternoon in Aeolian Hall. Miss Barbour, who in private life is the wife of Henry Hadley, the composer, has been studying. With a programme which called for a variety of styles, ranging from that required by old airs of Handel and Hayden to some of the most introspective of modern songs, she interested her audience and displayed an art worthy of much commendation. Miss Barbour has a light flexible voice of good range and plenty of power.

Fritz Kreisler gave his third violin recital Wednesday afternoon in Carnegie Hall with a very large audience. His programme comprised Bach's E minor

suite, Tartini's "Devil's Trill" sonata, the E minor violin concerto of Jules Conus, a "Study on a Choral," for violin alone, by Franz Benda, and "Introduction and Scherzo," for violin alone, and a "Rondino," on a theme of Beethoven, by Mr. Kreisler; the "Hindu Chant" from Rimsky-Korsakov's "Sadko," a "Rondo" of Schubert, arranged by Friedberg, and Smetana's "Bohemian" fantasy. Mr. Kreisler played with his accustomed mastery of style. He was warmly received.

Rudolph Ganz had the pleasure of personally conducting himself at Carnegie Hall on Wednesday night when the Duo-Art piano appeared as soloist with the Philharmonic Society. Mr. Ganz conducted his own recording of Liszt's concerto in E flat major. Except when a new roll was inserted at the beginning of the movement the instrument proceeded uncanonically through the concerto, with no visible sign of human control. Earlier in the evening Mr. Ganz himself played Liszt's concerto in A major. The other numbers were Tchaikovsky's "Romeo and Juliet" fantasy, Smetana's symphonic poem "Vltava" and Chamberrier's rhapsody "Espana."

"Apple Blossoms" began its eighteenth week at the Globe Theatre last Monday night. Other musical plays continued at the theatres as follows: "The Passing Show of 1919" at the Winter Garden, "Frivolities of 1920" at the Forty-fourth Street, "The Magic Melody" at the Shubert, "Greenwich Village Follies" at the Nora Bayes, "Irene" at the Vanderbilt, "The Little Whopper" at the Casino, "Aphrodite" at the Century, "Always You" at the Central, "Buddies" at the Selwyn, "Monsieur Beaucaire" at the New Amsterdam and "Angel Face" at the Knickerbocker. "Linger Longer Letty" moved from the Fulton Theatre to the Shubert-Riviera for a week's engagement.

Oscar Hammerstein 2d is at work on a new musical comedy, "Arabian Nights." The music will be by Herbert Stothart. Frank Tinney will be the star.

The new Sixty-third Street Music Hall has been closed by order of the Fire Department, cancelling a violin recital with orchestral accompaniment which Pauline Watson, a young Boston musician, was to have given there Thursday night, with Richard Hageman, of the Metropolitan Opera House, conducting. It will resume, as soon as the necessary alterations are made.

Mme. Olga Samaroff played Liszt's piano Concerto in E flat Major Thursday night with the Philharmonic Society at Carnegie Hall. Her performance was spirited. She divided the music into sharply defined sections. The other numbers on the programme were Tchaikovsky's Symphony No. 4 in F minor, Op. 30, the Prelude to Act III of "The Meistersingers"; the "Ride of the Valkyries," from "The Valkyries" and Rachmaninoff's Symphonic Poem, "The Island of the Dead." This music, inspired by Boecklin's famous picture, is singularly impressive when not played too rapidly. Sometimes it seemed as if Joseph Strausky lost some of the illusions by playing too fast.

At a party at which the 3,000 men and women in the cast commemorated the last presentation here this season of "The Wayfarer" at Madison Square Garden after the performance Thursday night, announcement was made that the Interchurch World Movement would transfer the religious spectacle to Los Angeles at once for an indefinite run commencing March 15. It takes some time to train the large chorus of local singers who assist in the spectacle. The principals no doubt will be the same in general as those who appeared here. The production should be repeated in San Francisco, Portland and Seattle.

—Gavin Dhu High.

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By ALFRED METZGER

Once again it was demonstrated that in order to secure the recognition of music patrons it is not necessary to consider the country in which an artist may be born. Genuine merit is instantly recognized and in so far as her reception was concerned Mme. Helen Stanley had no reason to feel dissatisfied with the success she achieved at the Columbia Theatre last Sunday afternoon. The attendance, however, was not in accordance with the artistic excellence of the event. And here we are again compelled to state a few incontrovertible facts which prominent American artists who visit the Pacific Coast should seriously consider.

It is true there are a number of unusually gifted and truly distinguished artists who call America their home. But in order to secure adequate patronage on the Pacific Coast they must employ exactly the same means to acquaint the public with their successes that the European and American artists employ in the East. There was a time when it was not necessary to use publicity on the Pacific Coast in order to secure adequate attendance at the concert of visiting artists. That was at a time when but few artists came here and when there were no counter attractions. It was also at a time when only artists of established fame came to visit us. In those days the daily newspapers kept our readers informed of the progress of these artists, and hardly anyone who reads papers was not aware of their accomplishments.

But times have changed. Instead of eight or ten artists the Pacific Coast is now visited by twenty or thirty artists during a season. Instead of artists who already have been known for years to everybody, we are asked to listen to artists who have but recently—or comparatively recently—become known in the musical world, especially in the concert world. The American artist who has always been under a disadvantage with his American auditors is bidding for recognition, and justly so. The daily newspapers do not devote the space to the personal exploitation of artists that they used to. The musical news is practically restricted to the Sunday page which is only read by musical people, like the sporting page is read by people interested in sports.

Therefore, the necessity of adequate publicity prior to the visit of an artist not well known on the Coast should be recognized. The Eastern music journals of national circulation are necessary for the artist who wishes engagements from Coast to Coast, because they are consulted by all the managers. But the important problem on this Coast is not a question of securing bookings, which can easily be had through the New York managers' offices. The real question is to interest our music clubs and our music students. It can only be done by publicity in those papers read by our club members and students and teachers in sufficiently large numbers to create the desired results. And as long as the New York managers and artists can not be made to understand this undisputable fact they will meet with disappointment on their Pacific Coast tours.

There is another question that caused a change in the musical conditions of the Pacific Coast. We are referring to numerous attractions of a purely local nature that have succeeded in gaining the affection of our musical public. The San Francisco Symphony Orchestra under Alfred Hertz, The Los Angeles Philharmonic Orchestra under Walter Henry Rothwell, the Chamber Music Society of San Francisco, and similar organizations in Oregon and Washington have by judicious publicity and unquestionable merit attained the confidence of our musical public. Therefore the influx of larger numbers of artists and the creation of new local enterprises combine to form a fixed element of competition that never used to exist in former days. This increase of competition necessitates a greater amount of publicity. Surely anyone with the least iota of comprehension should understand this fact.

Now the Pacific Coast Musical Review is at present concluding arrangements whereby it is extending its scope throughout the Pacific Coast. It is gradually assuming a condition of earning capacity where it could do without support from visiting artists. It is therefore not a question of financial necessity that causes us to give this advice to visiting artists. It is exactly as much in their own interests as in ours that we mention these facts. By judicious publicity we do not mean to advertise once or twice before artists come here, but a consistent and persistent campaign so that no one interested in music will have any reason to question their merit or confess that he or she never heard about them.

For obvious reasons our Pacific Coast managers can not be expected to carry the expense of such campaigns, for their share in the receipts is but moderate. If our visiting artists will grasp the truth of the statements hereinbefore made and adopt the same methods to inform the public of their activities that they employ in the East they will find that with but a small fraction of the expense incurred in Eastern propaganda, they will have greater financial returns in proportion to the population and territory.

By making all these statements it is not our intention to excuse our concert goers for failing to listen to an artist like Mme. Stanley. She should have been sufficiently known to arouse the interest of at least our vocal students and teachers of whom too small a proportion attended this ideal concert. She is an artist who is entitled to the united support of our public. She possesses a lyric soprano of extraordinary beauty and she uses it with a skill and artistic finesse that should arouse the admiration of every vocal student. Her enunciation is clear and concise, which proves that she

understands the art of singing her consonants. The selection of her programs is judicious and intelligent. Her interpretations are marked by intellectuality, artistic phrasing and temperament. To all of this is added a personality that can not help but attract. An artist like Mme. Stanley should be able to give two concerts in San Francisco before crowded houses. That she did not do this is owing to circumstances that should be improved. An artist who can arouse the enthusiasm among her hearers that Mme. Stanley did is able to attract large audiences anywhere. If she does not then something is radically wrong somewhere, and it will be found in the fact that the musical public was not sufficiently aware of her artistry to grasp the importance of her visit. And again we must emphasize the fact that this was not due to remissions on the part of the local management, for to arouse the curiosity and interest of the musical public in an artist careful and persistent education of the public is necessary—an education which the local manager can not accomplish in the brief space of time at his command before a concert.

## PACIFIC MUSICAL SOCIETY CONCERT

By Abbie Gerrish-Jones

One of the most interesting programs of the season thus far, was given at the first meeting of the Pacific Musical Society, at the St. Francis Hotel on the evening of the twenty-third, on which occasion Emilie Lancel was the vocal artist and the instrumental numbers were divided between Lajos Fenster, violinist, and Ashley Pettis, pianist.

The opening number was the prodigious composition for the piano and violin by Cesar Franck, the Sonata



MME. FRANCESCA ZAHRAD

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in A major, which runs through four movements and is said to be one of the most difficult works extant for these two instruments. It was given a reading at the hands of these two artists which showed not alone inherent artistry, but the technical ease which comes with years of endeavor and superior training. There is little, if any, repose in this work of Franck's and it moves at a tempo which is a severe tax on any but the most confident in the mastery of the instrument.

That it was splendidly performed throughout was attested by the prolonged applause at the close of the number, which brought the performers four times to the stage to acknowledge the tribute to their united art. Lajos Fenster, who has not appeared before the Society since last season, grows continually in his work and his playing was of a character that gives him undisputed right to be classed with the ranks of those who have arrived. Ashley Pettis, who has always been a great favorite and who for a time left the field of music to serve Uncle Sam, has broadened with experience though of an adverse character and his playing was marked with the facile technique which enabled him to give voice to the poetry of interpretation which makes his playing a delight. The Chopin was given with a depth of meaning and a tenderness of expression never achieved except by those who love the Master and understand him and these are rare. It should be especially mentioned, because the opportunity does not often occur, that a composition by Antonio de Grassi—a Prelude for piano, was included in Mr. Pettis' group and was greatly enjoyed. Mr. de Grassi is a composer par excellence and in all his works shows a delightful originality that makes one wish for more of the fruit of his pen.

Mr. Fenster's solo group gave him the opportunity to show the singing quality of his beautiful tone work and his performances of the Beethoven-Auer Chorus of Dervishes, which closed his group, was maddeningly lovely. His first number was the Viennese of Godowsky, which had its first performance on this occasion. Both artists responded to encores after their solos. Mr. Pettis giving Debussy's "Clair de Lune" with graphic picturization.

Miss Lancel, accompanied by Miss Mabel Jones, appeared twice on the program. In her first solo, the Aria from Charles VI, (the soliloquy of Jeanne d'Arc), she sung with a power and sweetness which came as a surprise to the audience, it was so greatly in advance of any work of this fine artist which has ever before marked her singing. There was not alone the historic interpretation for which Miss Lancel has become famous in our midst, but the nobility of her utterance was strengthened by the noticeable development in her vocal powers and the new and beautiful quality of tone. One can unhesitatingly say of this singer that there is without doubt a future bright with promise awaiting her. That Miss Lancel is coming into her own is attested by the fact that she has been engaged to sing with John Hand at his concert in the Auditorium Opera House, Oakland, on the evening of January 30th, and will do the entire third act of Carmen in the title role to Mr. Hand's Jose.

Mrs. John McGaw, president of the Society, announced that the tenth anniversary of the club would be celebrated on the 26th of February with the engagement of the Slavsky Chamber Music Society, which would perform the program and a dance would follow. The program, Mrs. McGaw asserted, would be uncommonly fine and both Miss Ada Clement, who has been studying with Harold Bauer during a six weeks visit to New York, and Marie Sloss, the well known pianist, will appear on this program.

Another interesting announcement was to the effect that in the short time ensuing since January 1st, thirty-two new members had been enrolled on the club roster. Friday's program is given in full below: Sonata for violin and piano, A major (Sesar Franck), Lajos Fenster, violin, Ashley Pettis, piano; Aria from Chas. VI (Halevy), Soliloquy of Peanne d'Arc), Emilie Lancel, Mabel Jones at the piano; Rhapsodie G minor (Brahms), Prelude (Antonio de Grassi), Scherzo B flat minor (Chopin), Ashley Pettis; Prayer (Marchesi), O! Cool is the Valley (Koemmenich), Recitative and Cantabile (Lehmann), from "In a Persian Garden," Emilie Lancel, Mabel Jones at the piano; Viennese (Leopold Godowsky), Menuet (Paderewski-Kreisler), Rondino (Beethoven-Kreisler), Chorus of Dervishes (Beethoven-Auer), Lajos Fenster, Ashley Pettis at the piano.

## WAGER SWAYNE PUPILS IN FINE PROGRAM

One of the most conspicuous elements of Wager Swayne's success as an artist teacher is his extraordinary ability to train pianists for public playing. In fact, he considers this so important a part of his work that he lays particular stress upon the development of that poise without which no pianist's equipment is complete. A regular feature of his studio activity is the "class" at frequent intervals, in which pupils are given opportunity to play their repertoire as they prepare it, in the presence of a small group of listeners; and this regular training in presenting each piece after it is memorized and reviewed, goes on through the entire period of study until complete poise and reliable memory are built up.

The Swayne classes in Paris will be long remembered by all who were privileged to attend there. The programs that were played in the beautiful studio, the rue de Promy, were such as any teacher might well be proud of so artistically were they performed and such was the spirit of serious professional endeavour. It is his invariable custom to begin his classes immediately after Christmas and to hold them at fortnightly intervals until the close of the season. His first San Francisco class occurred on January 12th, and the second on January 20th, in his beautiful Jackson street studio. The first program of the last class was as follows: Pastorale, Capriccio (Scarlatti), Sonata op. 13 (Beethoven), Miss Marion Frazer; Bacchante endormir (Reynaldo Hahn), Valse triste (Sibelius), Miss Josephine La Costi Neilson; Arabesque (Debussy), Ballade (Chopin), Miss Frances Virginia Melton; Polonaise (Chopin), Miss Enid Newton; Ballade (Brahms), Staccato Etude (Rubinstein), Miss Andrey Beer; Nocturne (Field), Bourree (Bach Saint-Saens), Mr. Elwyn Colberg; La predication aux Oiseaux (Liszt), Miss Elizabeth Simpson; Alborada del Grazioso (Ravel), Scherzo (Chopin), On Wings of Song (Mendelssohn-Liszt), Rhapsody (Liszt), Miss Marion Frazer.

## BOUGHT AND PAID FOR AT THE ALCAZAR

Lovers of real acting find abundant satisfaction in the varied achievements of the brilliant New Alcazar Company, which offers "Bought and Paid For" next week, commencing at Sunday's matinee. George Broadhurst's play of power, passion and illuminating comedy is a classic among vital, enduring emotional dramas. There is one big scene in particular, where the sensitive bride repulses her newly wedded husband, inflamed by liquor. He is a decent fellow at heart, but the brute in him cries out that he has bought and paid for the woman. Her revolt thrills an audience like a galvanic shock. But "Bought and Paid For" is not all emotion. It rings with merriment over the big ideas of Jimmy Gilex, an effervescent shipping clerk, who is the incarnation of youth, optimism and self assertive audacity. In few American dramas are the contrasting elements of fun and pathos so adroitly and evenly balanced. Every character is a great acting part. Fay Courteney and Clay Clement, are the storm tossed newly weds; Clifford Alexander, the blithe young Napoleon of finance; Emily Pinter, his slangy sweetheart with the other Alcazar favorites well bestowed.

"Please Get Married" has its first dramatic showing here Sunday, February 1st. It is the cyclonic honeymoon farce that Oliver Morosco put over to New York's laughing delight last summer. An eloping couple are married by a burglar whom they mistake for a clergyman. Luckily he proves to really be one, who burgles while suffering from loss of memory. But in the mean-



## TINA LERNER IN SCHUMANN-BRAHMS WORKS

Distinguished Piano Virtuosa Excels in Exceedingly Musicianly and Forceful Interpretation of Great Piano Classics

By ALFRED METZGER

Every seat in the cozy Players' Club Theatre was occupied on Tuesday evening January 20th when Tina Lerner gave the fourth program of her series of Historical Piano Recitals, which proved to be a Schumann-Brahms program. The fact that a number of the most prominent and distinguished members of San Francisco's musical colony were in the audience showed how important an event this concert was and the close attention of the audience, as well as the hearty and sincere manifestations of approval that punctuated the close of every number was evidence for the pleasure which the audience derived from the artist's performance.

The program included Sonata F sharp minor op. 11 (Schumann), Papillons (Schumann), Sonata F minor op. 5 (Brahms), Ballad G minor, Intermezzo B minor, Rhapsodie E flat (Brahms). Anyone familiar with classical musical literature will realize how truly representative this program was and the crowded house was therefore evidence for the existence of unusual musical taste in this community. Tina Lerner possibly had never before quite such an opportunity to display her remarkable virtuosity and pianistic art than she has during the presentation of these six historical piano recitals. So far she has been able to acquit herself with great credit in every phase of pianistic art which the contrasting programs have called for. In this latest event she had a chance to display her extraordinary musicianship in the highest degree, and she took the utmost advantage of this chance.

The Schumann and Brahms Sonatas in particular, require extraordinary intellectual capacity and the fact that Tina Lerner succeeded in meeting all the technical and musicianly requirements proves in itself that she is a virtuosa of the highest rank. Among the finest accomplishments of this truly great artist may be included an effective attainment of dramatic climaxes without an abuse of the piano. She secures distinctly dramatic effects without pounding. This is a rare attainment even among great artists. Then she possesses a remarkably clean and limpid touch coupled with a technic of rare brilliancy and accuracy. The program here referred to required both poetic and dramatic efficiency and Miss Lerner excelled in both.

Mixing among the audience after the close of the program one could hear but one opinion and that was that the concert was one of the most delightful and most authoritative ever heard here. It must be exceedingly gratifying to Tina Lerner to realize that the announcement of these historical piano recitals has interested such a large portion of our music loving public that the demand for tickets has finally exceeded the seating capacity of the hall. If this were not so we would have a very poor opinion of the musical taste of this community.

## CAROLINE LAZZARI MAKES MANY FRIENDS

Caroline Lazzari, a contralto, who for the last few years has made a success in opera, gave three concerts in this city last week and made a lot of converts to her cause, although some people did not seem to be greatly impressed with her art. From what we could judge it was admitted that she has a fine, rich and vibrant voice which proved somewhat forced in the high notes, but that she has yet to gain sufficient practical experience to be considered a satisfactory concert singer. It is evident from the information we have been able to gather that Miss Lazzari has been over-advertised. Those who are responsible for this extravagant advertising are not doing the artist a good turn. A competent critic assured us that Lazzari has a brilliant future, but that her future is not yet behind her.

## THE BEEL-McMANUS SONATA RECITALS

Sigmund Beel, the distinguished violin virtuoso and George Stewart McManus, the brilliant pianist, will give two Sonata recitals at Wheeler Hall on the University Camps in Berkeley under the auspices of the University of California. These events will take place on Tuesday evenings, February 3rd and 10th and will be representative in character. Those who have already heard Messrs. Beel and McManus in recital will no doubt attend these two events, for the past occasions were so unusually artistic and musicianly that the success of the two to come should be a foregone conclusion.

## JOHN HAND'S RETURN ENGAGEMENT AT TACOMA

John Hand's appearance as soloist of the St. Cecilia Club concert in Tacoma was set down as the most delightful of a long series, and was said to be the most popular event of the season. This young American tenor was programmed to sing four numbers, but the enthusiastic audience, which packed the house, insisted on eight encores—two after each appearance. He was called and recalled with thundering applause. Following comment is from the press:

John Hand, the American tenor, whose singing in the Stadium last summer was so much enjoyed, received a tumult of applause when he made his first appearance as soloist of the evening. Mr. Hand's voice, of remarkably beautiful quality, gave untold pleasure and he was recalled time after time to give the songs in which he especially delights, his manner and personality adding much to the effectiveness of his concert work. The aria from La Gioconda and two groups of beautiful songs were his contribution to the printed program, but with two or three encores for each number, the tenor might well have remained before the enthusiastic audience indefinitely, pouring out his gifts of song.—News-Tribune (Tacoma), Jan. 21, 1920.

## THE SAN CARLO OPERA SEASON

Bright with new stars and bringing back a goodly number of the best and highest-salaried artists who brought favor to the organization when it appeared at the Curran a year ago, the San Carlo Grand Opera Company, under the direction of Mr. Fortune Gallo, comes to the Curran Theatre again on Monday next for a two weeks' season. Much has been said and written about this well-balanced singing body, many of whose stars stand foremost in public favor. The organization is compact; it is well-nigh complete in all its component parts and the aim of its management has been one of steady and consistent artistic upbuilding ever since its inception.

The list of principals has been given out. Verdi's "Rigoletto" is the inaugural opera Monday night, with Miss Queena Mario, coloratura, as "Gilda," and Vincente Ballester, the new Spanish baritone in the title part. With Mme. Ada Paggi, a new mezzo of the company, the veteran Agostini, tenor, as the Duke, and the deep-voiced DeBiasi as the assassin, first-nighters are unquestionably due for a rare treat. "Aida," on Tuesday evening, introduces another of the new artists—Rettina Freeman, dramatic soprano, in the title role. With Miss Stella DeMette, the regular leading contralto, Salazar, the Spanish tenor; Mario Valle, baritone, another new-comer with the company, and both leading basses—Natale Cervi and Pietro DeBiasi, Signor Gallo promises the spectacular opera upon a scale of traditional excellence and scenic beauty.

Admirers of the lighter form of music drama will find in Flotow's tuneful "Martha," on Wednesday afternoon, something to remember and enjoy, for Miss Mario will sing her delightful role of Lady Harriet on that occasion. That evening, Miss Alice Gentle, well-known mezzo-soprano, specially engaged for the Bizet and other operas with the organization of the Pacific Coast, will be the "Carmen," with Romeo Boscelli, tenor, as "Don Jose," and Rosina Zotti, lyric soprano, as "Micaela."

Miss Marcella Craft's first grand opera appearance in San Francisco occurs in the Puccini favorite, "Madame Butterfly," Thursday evening, with Miss DeMette, Agostini and Valle, in the cast. Engaged also as a special artist for the Pacific Coast tour, Miss Craft, as a California girl, is quite as much interested in her engagements as the music lovers are in her, and the role of the hapless Jap girl, being accorded one of her best, opera devotees in large numbers will be interested in hearing her.

Miss Gentle comes forward again Friday evening as "Santuzza," and Mme. Zotti as "Nedda," when the two short operas, "Cavalleria Rusticana" and "Pagliacci" will be staged. He who first sang the beautiful role of "Rodolfo" in this country—Agostini, will have that splendid part in Saturday's matinee of "La Boheme," when Miss Mario will sing her inimitable role of "Mimi." Verdi's ever popular "Il Trovatore," with Miss Freeman, Mme. Paggi, Salazar and Ballester, will close the first week of the engagement.

## DR. DE MANDIL ENTERTAINS MACK SENNETT

Dr. and Mme. Carlos de Mandil gave a delightful reception in honor of Mack Sennett, the famous moving picture producer at their handsome residence in the Sunset District on Monday evening, January 19th. Dr. and Mme. De Mandil are certainly ideal hosts who understand how to make everyone feel at home and the few invited guests were lavish in their expressions of appreciation regarding the fine hours they spent. In addition to a most exquisite repast of victuals of South American origin there were delightful violin selections by Dr. De Mandil, assisted by Mr. Anderson, a most refined pianist, and vocal numbers by Mme. de Mandil, who also delighted those assembled with her graceful classic dances.

## CONSTANCE ALEXANDRE BACK FROM THE EAST

Miss Constance Alexandre, the widely known California mezzo-soprano, has returned from New York where she spent several months in study with her teacher, Mrs. Ashforth. During her sojourn East Miss Alexandre appeared in several concerts, one of which took place in Jacksonville, Florida, and of this we shall have more to say next week. Miss Alexandre is beyond question one of the most gifted and most successful young vocal artists hailing from California, and it is to be hoped that those whose duty it is to recognize ability in their neighbours will not fail to extend to Miss Alexandre that recognition which every deserving artist should receive. Miss Alexandre will remain in this State for the present, but will eventually return East for further artistic engagements.

## TINA LERNER IN A LISZT PROGRAM

The fifth of a series of six historical piano recitals which are being given with extraordinary success by Tina Lerner at the Players' Club Theatre, will take place next Tuesday evening, February 3d. The program will consist exclusively of Liszt compositions and among these will be works rarely heard. Tina Lerner is particularly famed for her Liszt interpretations and will therefore be at her best next Tuesday, although every one of the preceding programs have shown her in correspondingly excellent artistic mood. The program to be presented will be as follows: Chapelle de Guillaume Tell, Les Cloches de Geneve, Eglogue, (from Annees de Pelerinage, Suisse), Valse Impromptu; Sonata B minor (in one movement); Paganini Etude No. 4, Paganini Etude No. 5, La Legierezza, Gnomeureigen; Sonnet del Petrarca, Rhapsodie Espagnole.

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### MUSIC TEACHERS' ASSOCIATION OFFICERS

The San Francisco Music Teachers' Association elected the following officers for the year 1920: President, Arthur Farwell; Vice President, Mrs. Olga Block-Barrett; Secretary, Mrs. Alvina Wilson; Treasurer, Miss Mary Alverta Morse; Directors, Pierre Douillet, and Mrs. Nellie Strong-Stevenson, to serve two years. Frank Hess has still one more year to serve.

With this election Mrs. Alice Kellar-Fox, who for seven years and four months was Secretary of the Association, retires after having earned the permanent tiring efforts. She has made many sacrifices for the tiring efforts. She has made many sacrifices for the organization and has helped it wonderfully in its growth and expansion. She is deserving of hearty recognition for her invaluable services.

### PERCY GRAINGER'S NEW YORK RECITAL

Percy Grainger, the distinguished pianist who will soon again be heard in San Francisco, and whose visit is awaited with great interest by all music lovers, gave a most successful recital in New York on Saturday afternoon, January 3rd. The house was completely sold out and many hundreds of people were unable to gain admission. The stage was crowded with seats necessary to accommodate an overflow audience.

On Thursday and Friday, January 29th and 30th, Percy Grainger is conducting his orchestral work, The Warriors, at the New York Philharmonic Concerts and playing a piano concerto at each event. During the month of March he will be touring in Canada and during the entire month of February he will tour the United States.

Doria Ferranda (Fernanda Pratt) is not singing with the San Carlo Grand Opera Company this season. She decided to spend the year in New York studying new roles and reviewing those in which she had already appeared. The success of her first season, she felt, justified still further preparation for her chosen profession.



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## GOSSIP ABOUT MUSICAL PEOPLE

Irene Pastori, after having had innumerable requests from many friends to give some singing lessons, and never before having been able to devote any time to teaching on account of various singing engagements, has finally decided to open a studio at 405 Kohler & Chase Building. Miss Pastori has been studying to excellent advantage with Giacomo Minkowsky, during the last eighteen months and that distinguished vocal pedagogue has always been most enthusiastic about Miss Pastori's art. He will, no doubt, continue to take a personal interest in her success as artist as well as teacher. Of course, Miss Pastori will not give up her concert work, but will as heretofore continue to appear in public occasionally much to the delight of hundreds of friends and admirers of her art. It will be remembered that during a period of three years Miss Pastori resided in New York where she associated with some of the world's greatest artists and had an opportunity to hear everything fine in music. It is but natural to assume that these associations and studies enable Miss Pastori to acquire an excellent artistic judgment which should come most handy in her teaching for it will enable her to teach interpretation from her practical experience.

Miss Ada Clement from the Ada Clement Piano School, has returned from New York, where she had a month's study with Harold Bauer, her former teacher. She also visited the principal music schools and was entertained by the leading musicians of New York.

Otto Hauhut, the well known violin teacher, is instructor of violin at the Immaculate Conception Academy. In this capacity some of his pupils occasionally participate in the programs. During November at one of the recitals Miss Edna Horan played Sarasate's Gypsy Dances with Miss H. Buttner as accompanist. Meyerbeer's Coronation March was interpreted by E. Brandlein, E. Horan, Ch. Faye, I. Miller, A. Loeserman, K. Berry, W. O'Connor, E. O'Farrell, with Miss M. Sadre as accompanist.



JOHN HAND

This New American Tenor Who Is Touring California This And Next Month And Who Enthusias Large Audiences

Miss Elizabeth Simpson has returned from her holiday vacation, which she spent with her sister, Miss Emma L. Simpson, at the latter's home in Los Angeles. She was away about two weeks and enjoyed a delightful time motoring at Riverside, where she and her sister stayed at the Mission Inn. Miss Simpson also had an opportunity to visit other points of interest in Southern California. She was in Pasadena for Christmas enjoying a family re-union with relatives, and altogether she had a very pleasant trip. Miss Simpson is extremely busy this season, and her class was never larger or more promising.

## MUNICIPAL MUSIC LEAGUE CONCERT

Many professional singers are singing the rolls of the Municipal Music League and choral director, Festyn Davies, is full of good cheer, in consequence. Every rehearsal finds new voices waiting for the inspiring instruction of Davies and at the next concert, to take place at the Exposition Auditorium, Thursday evening, February 12th, a marked improvement over the excellent work of the first concert will undoubtedly be noted.

In honor of the date, Lincoln's Birthday, the program will take on a patriotic character and simple folksongs like Massa's in the Cold, Cold Ground, Swanee River, and Flow Gently, Sweet Afton, will be given. The Flag, George Sterling's spirited poem set to the music of The Men of Harlech, will be a notable number.

Lieutenant Jean Shanis, the bandmaster, will offer a varied and attractive list of selections, including the Marche Militaire Francaise from Saint-Saens' Suite Algerienne. Miss Frances East, the gifted young contralto, will be the vocal soloist and Uda Waldrop will preside at the great organ.



## Edward Schlossberg

California's Pianist

## What a Few Pacific Coast Critics Say:

RAY C. B. BROWN, *San Francisco Examiner*, July 13, 1919:

"Here is an artist unheralded by the enconiums of critics and press agents, who has the equipment of technique and the quality of mind, that go to the making of a solid reputation. An individual interpretative insight and directed by an eager and questing mentality."

ALFRED METZGER, *Pacific Coast Musical Review*, July 12, 1919:

"Technically and musically he gave evidence of unquestionably sound musicianship. He exhibited a virility of execution and thoroughness of grasp."

W. H. PORTERFIELD, *San Diego Sun*, June 13, 1919:

Edward Schlossberg, pianist, is an artist destined to high distinction. He is equipped to interpret with beauty and distinction, not only the classic masters of the past, but the most ultra of the ultra-modern French school. Schlossberg's playing has character and imagination."

TYNDALL GRAY, in *Musical Courier*:

"Edward Schlossberg revealed that innate sense of artistry which creates pleasure in the listener—that certain something that some call fire and others conviction—the quality that illuminates. He shows a poetic conception in all he plays. He is by every instinct, a pianist. Schlossberg easily arouses interest in his work and impresses his audience with his sincerity and heroic disposition."

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## THE SHEPHERDESS AND THE CHIMNEY-SWEEP

Children's Play Delights Large Audiences at the Players' Club—Music and Dancing Please

By GEORGE EDWARDS

The Children of San Francisco appear to have been fairly well provided for during the season, in the matter of plays. Several performances of "Racketty Packetty House" took place in the holiday weeks, and now the Players' Club has been running a series of performances of "The Shepherdess and the Chimney Sweep." Since comparisons between the two plays were the order of the day among members of the audience, it may not be amiss to speak here of the superiority of plot and wit in the previous play, and the advantage of better singing, dancing and costuming in the present one. But since the two plays were designed to appeal to different tastes in these matters, they may be said to have succeeded equally well.

The singing of the children was particularly pleasing, for at no time was the slightest strain perceptible in their voices. A group of three highly trained "toe" dancers comprised a pleasing specialty in the second act. That children are appreciative of wit was proved by the immense success of the twins "Tick" and "Teck" who came out of the clock and nearly came to blows over the question whether "Tick" should be first or "Teck." But "Tick" won out, and not even for the most tearful pleading was "Teck" permitted even one experience of precedence.

The children's plays are deservedly popular, as they furnish a needful antidote to the craze for movies with their grown-up passions, only the worst of which the children appear to have much desire to emulate. But the movies have created in the minds of children a demand for "plot," with some show of logical opposition and denouncement; and the writers of children's plays have a heavier task before them even than the old time fairy-tale writers to combine adequacy of conflict with materials normal to children. Judging from the quiet interest of the large audience of children at the Players' Club, an interest sustained through two hours of the fairy show, the writers and producers of "The Shepherdess and the Chimney-Sweep" appear to have achieved this requirement. And it is to be hoped that in this "Century of the Child" the movement for children's plays will be contained with increasing opportunities for infant actors and audiences both to express and criticize themselves.

A review of the play is not complete without mention of the delightful trio which furnished the accompaniments and the entrante music.

## THE FOURTH CHAMBER MUSIC CONCERT

The fourth regular concert of the Chamber Music Society of San Francisco took place at the Players' Club Theatre on Tuesday evening last, January 27th. It was one of the most delightful events of the season and attended by a large audience. The program consisted of works by Ayres, Bach and Smetana. A detailed review of the event will appear next week.

## STANFORD UNIVERSITY CONCERT

Warren D. Allen, University Organist, will render the following program at the Memorial Church on Thursday, at 4:15 p. m., and Sunday, February 1st, at 4 p. m. Second Symphony for Organ (Widor). On Tuesday, at 4:15 p. m., Mr. Allen will play the following program: Sonata in C minor, No. 2 (Mendelssohn); Adagio (Bizet), from the "Suite L'arlesienne"; Scherzo from the Fifth Sonata (Guilmant).

## INVITING BILL AT THE ORPHEUM

The Orpheum bill for next week is very inviting in its appearance. Charley Grapewin, who heads it, has added another incident to the lives of the Harveys. This is called "Jed's Vacation." Harvey, as everybody knows, who saw Mr. Grapewin and his associate, Miss Anna Chance, in their previous sketch, "Poughkeepsie" are a traveling salesman and his left at home wife, Mr. Grapewin is carrying this couple through a series of farces. His present vehicle is the second of the series. When it comes to acting farce it would be very difficult to find a man anywhere on the American stage who knows more about it than Charley Grapewin. Not only does he know how to act farce but he knows how to write farce and the result is that every sketch he has ever produced in vaudeville has been a laughing success. Anna Chance is his capable assistant and she knows exactly how to feed her associate.

Lois Josephine's new partner is Leo Henning and with Lee Feiner's assistance they are offering a delightful combination of song and dance. Miss Josephine is as popular in musical comedy as she is in vaudeville, which is saying a great deal and she is favorably remembered with the team of Josephine & Cross. Mr. Henning is deservedly a great musical comedy and vaudeville favorite. Fay Courteney pleasantly remembered as one of the famous team "The Courteney Sisters" is now successfully going it alone. She will be heard in exclusive songs composed and written by her sister, herself and Arthur Behem.

Bert Fitzgibbon, the original Daffy Dill is described as a "nut" comedian of the extemporaneous kind. Fitzgibbon evidently believes in the Shakespearean saying "with mirth and laughter let old wrinkles come" and the result is the whole time he is on the stage his audience is in roars of laughter. Francis Renanly, although a man, is much more attractive in feminine attire than many women are and in the course of his performance he wears a wardrobe which represents an expenditure of five thousand dollars. His ability as a camoufler is by no means his only asset, for he is an exceedingly capable delineator of character songs.

Steels and Winslow exist on the stage for laughing purposes only. They were the laughing hits of "Everything" at the New York Hippodrome. They are comedy skaters whose side splitting stunts can only be accomplished by experts on the rollers. Rudler, Stein & Phillips will appear in a melodious act entitled "Steps of Harmony."

The delightful musical fantasy "The Rainbow Cocktail" will be the only holdover. Ivan Bankoff, generally conceded to be one of the finest exponents of Russian dancing, is a graduate of the Russian Imperial Ballet school and one of its most original and creative dancers. His present vehicle "The Dancing Master," enables him to maintain his high reputation and is just what its name implies.

## CLEMENT SCHOOL RECITAL

The regular monthly recital of the Ada Clement Piano school will be given on the last Saturday of the month by Miss Margaret Underhill, who will play the violin and the viola.

## SASLAVSKY TRIO CONCERT

The next concert of the Saslavsky Trio will take place at Sorosis Hall, Monday evening, February 2nd, at 8:30. Alexander Saslavsky, violinist; Otto King, cellist, and Miss Ada Clement, pianist, will present the following program:—Mendelssohn—Trio; Tchaikowsky Trio; Franck—Sonata. This will be Miss Clement's first appearance since her return from New York.



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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXVII. No. 19

SAN FRANCISCO, SATURDAY, FEBRUARY 7, 1920.

PRICE 10 CENTS

## GRAND OPERA, SYMPHONY, TINA LERNER, JASCHA HEIFETZ THIS WEEK

San Francisco Enjoys One of the Most Brilliant Musical Feasts in Its History—San Carlo Opera Company. Under Fortune Gallo's Direction. Scores Sensational Triumph—Tina Lerner Gives Fifth Historical Recital—Minneapolis and San Francisco Symphony Orchestras Give Four Concerts—Jascha Heifetz Begins Extraordinary Series of Events With Packed House

By ALFRED METZGER

The week beginning February 1st and ending February 8th will be recorded in the musical history of San Francisco as one of the most prodigious musical feasts ever enjoyed by this music loving community. First of all there is the San Carlo Opera Company which, under the guidance of Impresario-owner Fortune Gallo, began a season of grand opera at the Curran Theatre last Monday evening, February 2nd, and which is enjoying one of the most sensational musical and financial triumphs that our opera loving community has ever witnessed. Then we have the opportunity to listen to not less than four symphony concerts. Three of these are being given at Scottish Rite Hall this Friday, Saturday and Sunday evening by the Minneapolis Orchestra and one by the San Francisco Symphony Orchestra tomorrow (Sunday) afternoon. Tina Lerner gave her fifth piano recital at the Players Club Theatre last Tuesday evening and Jascha Heifetz will begin his extraordinary season of four violin recitals tomorrow (Sunday) afternoon at the Columbia Theatre. This means that San Francisco, a city of a little more than 600,000 inhabitants is listening to fifteen important musical events with a combined attendance of over 25,000 music lovers during the period of one week. This estimate of attendance is based upon the advance ticket sale for the events here mentioned. Surely the New York managers and the artists whom they expect to send to the Pacific Coast sooner or later ought to take cognizance of this fact and realize that it is worth while to cultivate the good opinion of such a community able to furnish such a musical clientele. That a music journal must necessarily have quite a large following in such a city is such a logical result of the general musical condition that an argument is not necessary.

### The San Carlo Company Season

The San Carlo Grand Opera Company under Fortune Gallo's energetic business and artistic guidance, comes to us this year with even a greater array of stellar attractions than it did last year when it was difficult to obtain seats for any of the productions given during a record breaking season of two weeks. We have here only time to review the first two performances and touch lightly on the two productions of Wednesday afternoon and evening. But from these auspicious beginnings it may easily be foreseen that the season of the San Carlo Grand Opera Company will be one of the most brilliant in the operatic annals of the city and one that has not been surpassed in the matter of popularity and artistic ensemble at least by a travelling organization appearing at prices less than \$7.50 for orchestra chairs.

Let us first get a glimpse of the artistic material from which the personnel of the company attains its distinction. There is above all Alice Gentle, the truly magnificent mezzo soprano whose beautiful voice, attractive appearance, fine histrionic accomplishments and excellent musical advantages are not surpassed in any company. Then there is Marcella Craft, one of the world's foremost lyric sopranos, an actress of consummate skill, a vocalist of the highest rank, an operatic celebrity of international fame, and a singer of whom any company may justly feel proud. The coloratura soprano of the company is Queena Mario than whom there are but few exponents of the art of vocal agility equally satisfactory to fastidious music lovers. Miss Mario is a pupil of Marcella Sembrich and one who does the eminent diva

genuine credit. Technically, vocally and from the standpoint of intelligence Queena Mario represents the utmost refinement of operatic art. Her musical conception of the role of Gilda in Rigoletto last Monday evening was a real delight and a genuinely artistic performance that can not be improved upon and that is but rarely equalled. At the last moment the management announced that it had secured the services of Johanna Kristoffy as dramatic soprano for a few performances. This announcement added another truly distinguished artist to the cast. Kristoffy's Aida on Tuesday evening was a performance that

pass at least in artistic sincerity and conscientiousness.

Passing over to the masculine element of the company we find first of all two old acquaintances in Giuseppe Agostini and Pietro De Biasi. The former, a lyric tenor of vast artistic resources, the possessor of a flexible, pleasing and healthy voice used with fine discretion and thorough comprehension of the roles. The latter is a basso of singular robustness, thrilling vigor and bell-like clarity. It would be difficult to imagine a finer and more convincing portrayal of Amonasro than the one given by Ballester last Monday evening. Manuel

ery proves one of the enjoyable features of every performance in which he is active.

The surprise of this company so far has been Vincente Ballester, a young baritone of excellent timbre and splendid vocal art. He scored a veritable sensation as Rigoletto Monday evening and he is well worth hearing.

As usual Fortune Gallo has looked out for artistic and clean costuming, graceful and good looking ballet corps, an unusually gratifying chorus, a fine orchestra and two musical directors, Gaetano Merola and Ugo Barducci, whose skill and executive ability contribute not a little toward the fine ensembles of the productions. Having but little time to compile this casual review since the opening performance, it is impossible for us to go into more details at this time. Besides the operas of Aida, Rigoletto, Martha and Carmen are so familiar to our readers that it really would be superfluous to go into further particulars regarding their significance at this late date. The principal thing for our readers to know is that Fortune Gallo has brought us a company and a repertoire that will be enjoyed by every opera lover no matter how fastidious his taste or how critical his judgment.

### HEIFETZ IN FOUR RECITALS

Jascha Heifetz will face four enormous crowds, all of which will overflow into hundreds on the stage, at the four recitals that he will give in this city next week. In lieu of the originally advertised two big events at the Auditorium, Heifetz, and his local representative, Selby C. Oppenheimer, in order to insure San Francisco perfect concerts, altered their plans at the eleventh hour, and now the great violinist will appear at the Columbia theater tomorrow (Sunday) afternoon, and a week from Sunday afternoon, and at the Scottish Rite Hall on next Tuesday and Friday nights. The financial sacrifice entailed in making this switch will be more than compensated by the satisfaction of knowing that Heifetz will be heard at his best here, and Manager Oppenheimer feels a sense of satisfaction in knowing that his clientele are happy in the knowledge that Heifetz is to play in halls where every one of his notes will be heard by everybody present.

Tomorrow's program includes the Vitale Chaconne, Wieniawski Concerto in D minor, Schubert-Wilhelmj Ave Maria, Mozart Minuet, Chopin-Wilhelmj Nocturn in D major, Beethoven-Auer Chorus of Dervishes and Marche Orientale, Tschaiakowsky Andante Cantabile and Paganini Caprice No. 24.

Tuesday night's list includes the Bruch Scottish Fantasia, Bach Chaconne, Handel Larghetto, Popper Fileuse, Godowsky Legende, Moskowsky Guitare, and Paganini Palpiti.

Friday night Heifetz will play the Handel sonata in E, Mozart Concerto A major, Smetana Aus der Heimat, Faure Fileuse, Sarasate Malaguena and Habanera, and the Wieniawski D major Polonaise.

Second Sunday program—Tartini sonata in G minor, Mendelssohn concerto E minor, Chopin Nocturne in E, Brahms Hungarian dance, Paganini caprices, Tschaiakowsky Melodie, Bazzini Rondo des Lutins.

The remaining tickets for the four recitals, including tickets for stage seats are now on sale, only at Shermau, Clay & Co.'s.



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will not easily be forgotten. The possessor of a ringing, limpid voice of purity and fine timbre, an actress of consummate skill and realistic deportment, a vocalist, whose emotionalism and intellectual force is ever predominant, and a woman of regal appearance Kristoffy adds lustre to any operatic organization. In these four prima donnas—Alice Gentle, Marcella Craft, Queena Mario, and Johanna Kristoffy—the San Carlo Grand Opera Company has an array of stellar material that few opera companies anywhere in the world can equal and none can actually sur-

Salazar, the brilliant dramatic tenor of the Company was admired already last season and his ringing tenor voice and distinct virility of action was also in evidence during the Aida performance last Tuesday evening. He certainly is an artist who lends force and distinction to the organization and who is justly one of the favorites selected by the public. In the enumeration of the leading male forces of the San Carlo Opera Company should not be omitted Pietro de Biasi, the splendid basso. His resonant vocal organ, backed by judicious artistic judgment and an easy vocal deliv-



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# Pacific Coast Musical Review

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ALFRED METZGER - Editor and Publisher

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## NINETEENTH YEAR

### BY WAY OF CORRECTION

Two errors occurred in the review of the San Carlo Opera Company season on the front page of this issue. The first is in column three when speaking of Amonasro in the Aida performance it says erroneously that Ballester sang the role. It should be Valle, the rest is correct regarding Mr. Valle's interpretation. In column four speaking of Mr. Ballester, the name is spelled Balleter.

### SAN CARLO COMPANY'S BRILLIANT SUCCESS

The engagement of the San Carlo Grand Opera Company now in progress at the Curran Theatre is one of the most brilliant successes ever witnessed by the opera going public of San Francisco, not excluding operatic organizations appearing at more than double the prices. Alice Gentle, Marcella Craft, Queena Mario, Johanna Kristoffy, Manuel Salazar, Agostini, Ballester, Valle, de Biasi, Bascacci, De Mette and indeed every one of the artists are excellent in their various roles.

The second week's repertoire, which begins tomorrow (Sunday) evening, will give Alice Gentle and Marcella Craft other opportunities to shine in their great impersonations of Carmen and Mme. Butterfly respectively.

Owing to the unprecedented success of the company it has become necessary to extend the engagement for a third week, beginning Sunday, February 15th. The repertoire for this additional week will be particularly interesting. The complete repertoire for the second and third weeks will be found in the advertisement of the San Carlo Grand Opera Company, Column 1, Page 9.

### UDA WALDROP AT EXPOSITION AUDITORIUM

Owing to the sickness of Edwin H. Lemare the 143rd Municipal Organ Recital at the Exposition Auditorium last Sunday evening was given by Uda Waldrop, whose refined organ playing is known to musicians like his fine pianistic art and his excellent compositions. On this occasion he gave a long program of representative compositions in a highly musically manner, and when it is considered that Mr. Waldrop only had one day to prepare this program our readers may have an idea of the astounding musical feat he accomplished on this occasion.

While we have not the space at our command to comment on each number we must call attention to Mr. Waldrop's effective interpretation of the Andante and Allegro by Bach, the Marche Funebre et Chant Seraphique by Guilmant, the Gavotte from Mignon, by Thomas and the Largo from Dvorak's New World Symphony. In everyone of these excellent compositions Mr. Waldrop displayed his artistic ingenuity and his knack of securing emotional effects from the great organ. His judgment in the manipulation of the stops is certainly most dependable and he seems to have fathomed the utmost depths of artistic possibilities to be attained from the huge instrument.

Mr. Waldrop had the satisfaction to arouse his audience on an enthusiasm where the applause was stormy and persistent, and we are ready to admit that his refined artistry and his organ virtuosity justified the enthusiastic ovation accorded him on this occasion.

ALFRED METZGER.

The Minneapolis Symphony Orchestra will appear but twice more during their visit to this city, giving further splendid programs at Scottish Rite Hall tonight (Saturday) and tomorrow (Sunday) night. Tonight's program will be as follows: Overture to Fidelio, op. 72, No. 4 (Beethoven), Symphony No. 2, E minor, op. 27 (Rachmaninoff), Spanish Rhapsody (Ravel), Prelude to "The Mastersingers" (Wagner), Harriett McConnell, an American contralto whose rise to fame has been meteoric, and who has an engagement as a principal member of the Metropolitan

opera company as one of her next season's engagements, will be special soloist for the final Minneapolis program tomorrow (Sunday) night. This will be Tschalkowsky-Wagner night, and Oberhoffer will present the fifth Tschalkowsky symphony, and Miss McConnell will sing the aria, Farewell Ye Hills, from Tschalkowsky's Joan of Arc. The Wagner numbers include The Ride of the Valkyries, and the prelude and love-death from Tristan and Isolde.

### FOURTH REGULAR CHAMBER MUSIC CONCERT

Frederic Ayres Quartet, Bach Suite and Smetana Quartet Form Features of an Excellent Program  
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By ALFRED METZGER

Again the Players' Club Theatre was well filled when the Chamber Music Society of San Francisco gave its fourth regular concert on Tuesday evening, January 27th. It was pleasant to see Louis Persinger back at his desk again, for he always adds security and artistry to any organization with which he may be associated. The opening number of the program consisted of Frederic Ayres Quartet op. 16 for strings, which received its first public performance on this occasion. It is a work of decidedly modern tendencies, and yet not sufficiently revolutionary in its theoretical treatment to be included among the so called ultra-modern works. It is scored very richly, sets quite difficult tasks for the players and is not always prodigal in melodic invention.

There are certain phrases in it that become somewhat monotonous, but in the main it is a work well worth playing by a representative chamber music organization. We enjoyed particularly the last movement—allegro risoluto—which, because of its rhythmic and fine contrapuntal scoring proves a source of great interest. The members of the Chamber Music Society of San Francisco had an opportunity to reveal the extent of their musicianship and the facility of their technique by giving this work such a convincing and decidedly interesting reading. The organization is entitled to the musical public's gratitude for including the composition on its program.

The next number consisted of the Bach B minor Suite for flute and strings. Elias M. Hecht here had another opportunity to display his fine musicianship. Mr. Hecht is deserving a great deal of credit for his conscientious artistic efforts. It requires considerable perseverance, industry and adaptability to play the flute with such fine tonal and technical effects as are always revealed by Mr. Hecht. It requires an exceptional amount of musicianly intelligence to interpret Bach as Mr. Hecht did on this most recent occasion. And any musician who devotes the necessary time, effort and mental ability to the adequate exposition of flute interpretations, as Mr. Hecht, is contributing a considerable share to the musical development of a community. Every one of the five parts of this suite was interpreted with nesses, limpidity and skillful comprehension of its musical purpose.

The closing number on the program consisted of Smetana's E minor quartet entitled, From My Life, which is familiar to everyone who attends chamber music concerts. Messrs. Persinger, Ford, Firestone and Britt distinguished themselves by giving this exceedingly difficult, and at time impressive, composition a rendition that will serve as a standard by which other readings of the same work will be judged by those who heard it on this occasion. The quaint, ever changing harmonies, the great pathos and the virile heart throbs that constitute the work were accentuated with a vigor and emotional depth that struck direct into one's heart. We can not possibly imagine a more effective interpretation of this delightful classic than the one given by the Chamber Music Society of San Francisco on this occasion.

The fourth popular concert of this organization will be given at the Players' Club Theatre next Tuesday evening, February 10th—not Thursday evening as the printer erroneously stated in the advertisement appearing in this paper last week—and the program will contain several works of surpassing musical interest. These popular concerts of the Chamber Music Society of San Francisco do not introduce works of lesser artistic importance as the title might suggest, but they merely present compositions of a specially melodious or rhythmic character of somewhat more brevity than is usually the case in these events.

Next Tuesday evening the program will include the following works: Passacaglia for violin and cello (Handel-Halverson); Quartet F major for flute and strings (Mozart); Cavatina (Beethoven), Canzonetta (Mendelssohn), for string quartet; Lamento, Rondo (Gouvy), for flute and strings; Quartet op. 27 for strings (Grieg). Surely any music lover, who really cultivates a fondness for the art, will make every effort to attend this event which promises to be entertaining as well as highly instructive and interesting.

### SIXTY SYMPHONY "POP" CONCERT

Alfred Hertz will offer a "request" program for the sixth regular "pop" concert of the San Francisco Symphony Orchestra, to be played Sunday afternoon, November 8th, in the Curran Theatre.

Some time ago, Conductor Hertz invited suggestions for a program of this nature from local concert goers. He was fairly deluged with answers and from these he has made up the attractive program to be played Sunday. The largest number of "votes" went to Rimsky-Korsakow's "Scheherazade."

Following is the delightful budget of numbers in its entirety: Overture, "Mignon" (Thomas); Prelude, "Afternoon of a Faun" (Debussy); "Kikimora" (Laidow); Overture, "Tannhauser" (Wagner); "Scheherazade" (Rimsky-Korsakow). The usual sold-out house is

anticipated, and music-lovers are urged to make immediate reservations at Sherman, Clay & Co's.

Louis Persinger will be soloist at the tenth pair of regular symphonies, to be played Friday and Sunday afternoons, February 13th and 15th, in the Curran Theatre. Persinger will play Saint-Saens' concerto in B minor, considered by many the greatest concerto written by the French master. Certainly it is a brilliant work, and one that will disclose Persinger's art at its finest.

Brahms' Fourth Symphony and Tschalkowsky's symphonic ballad, "Voyvode" will be the remaining items on a remarkable program.

### JOHN HAND AROUSES ENTHUSIASM IN OAKLAND

Distinguished American Tenor Exhibits Fine, Flexible Voice and Sings With Taste, Refinement and Delightful Enunciation

By ALFRED METZGER

John Hand, the distinguished American tenor, made his first appearance in the Bay cities at the Oakland Auditorium Theatre on Friday evening, January 30th, in the presence of an enthusiastic audience. Mr. Hand is one of those artists who readily demonstrate that there are singers in this country who attain artistic distinction without coming to us by way of Europe. Mr. Hand is not altogether unknown to those of us who keep informed of musical progress. His triumphs with the Society of American Singers of New York have not entirely remained hidden from us. But it was gratifying to personally convince ourselves of Mr. Hand's justification for the distinction accorded him in the musical world.

In last week's issue we already published his program and there only remains for us to say that whatever had been printed about him prior to his appearance among us was based upon facts. His voice is unusually clear, flexible and pleasing. His phrasing is judicious, refined and individual in style. His enunciation is extraordinarily clear and distinct, making it possible to understand every word he sings, and his programs are compiled with a view to please both the more serious music lovers as well as those whose ears are not yet attuned to the higher form of vocal art.

Mr. Hand, in addition to his artistic faculties, possesses a most gracious personality and is decidedly courteous to his audience, without losing any of the dignity one is accustomed to witness in an artist. He is one of the most enjoyable artists who have recently been added to the concert stage.

La Var Jensen, Mr. Hand's accompanist and solo pianist, proved a delightful surprise. As accompanist he exhibited all the finesse and artistry one likes to find in a musician of this great responsibility and as a soloist he accomplished some extraordinary feats. He is a technician of resourceful facility and a musician of deep emotional instincts. He plays with ease and freedom and attains effects of the most charming musical import. He is an artist who is worthy to appear in such distinguished company as that of Mr. Hand.

The concluding number of the program consisted of the final act of Carmen, in which Mr. Hand was assisted by Miss Emilie Lancel. Mr. Hand had an opportunity to display his operatic craft and did so in a most convincing fashion both from the histrionic and vocal standpoint. Miss Lancel acquitted herself splendidly of the opportunity to excel in the presence of an artist already famed in the musical world. Her fine, limpid and ringing soprano voice was heard to excellent advantage, and her splendid dramatic instinct was accentuated by her clever and skillful impersonation of Carmen. It was a worthy conclusion to a worthy event.

### MISS ALEXANDRE IN JACKSONVILLE, FLA.

Prior to Her Return to San Francisco From New York  
Miss Alexandre Appeared in Jacksonville, Fla.,  
With Pauline Weintraub, Pianist

Prior to her return to San Francisco from New York, where she devoted three months to conscientious vocal study, after a most successful concert tour through the Eastern states last season, Miss Constance Alexandre, the extraordinarily gifted mezzo-soprano, gave a concert in Jacksonville, Florida, together with Pauline Weintraub, a piano virtuosa of the highest rank, and one who enjoys an enviable artistic reputation throughout the Eastern States.

Miss Weintraub is a former pupil and assistant teacher of Rafael Josephy and is on friendly terms with all the great artists before the public today. She plays with fine artistic instinct, possesses a truly wonderful technique and is a virtuosa of a type that endears itself to the most serious connoisseurs. Her playing arouses the admiration of distinguished musicians as well as that of the public at large, and it seems to us that an American artist of such prominent faculties ought to be heard on the Pacific Coast.

Miss Alexandre's fine voice was received with enthusiasm by a large assemblage and she was the recipient of decisive endorsement in the way of stormy applause and insistent demands for encores. She was in excellent artistic form and added to her many laurels already conquered in the East. Now that Miss Alexandre is at home she ought to receive opportunities to be heard. If our competent California artists are not in demand by musical clubs and managers all our pretense as a musical community becomes a joke.

The program interpreted on this occasion was as follows: Piano solos—Nocturne in D (Chopin), Campanella (Liszt), Improviseur B flat (Schubert), To be Sung on the Water (Schubert-Liszt). Songs—Romance de Pauline from Pique Dame (Tschalkowsky), Tes yeux (Rebey), Beau Soir (Debussy), Secrecy (Hugo Wolff), Spinning Song (Reimann).



## LOS ANGELES LIKES LAZZARI AND MINNEAPOLIS SYMPHONY

Operatic Contralto Proves Pleasant Surprise as Concert Singer—Minneapolis Orchestra With Oberhoffer Give Several Concerts—Critic Does Not Like Oberhoffer's Wagner Interpretations—Estelle Heartt-Dreyfus to Give Fine Program

By BRUNO DAVID USSHER

Los Angeles, February 1, 1920.—Madame Caroline Lazzari, Contralto, was a great and most pleasant surprise to us. Her first concert was a full-fledged success. She had to give at least as many encores as program numbers and the critics were united in lavish praise. She possesses a lovely voice, lovely technic and equally winning qualities as an interpreter. Her singing is convincing, based on sincerity as well as naturalness of feeling and musical exactitude.

Madame Lazzari's success as a singer was so much a greater vocal victory as she did not select a particularly sparkling program, yet she won, thanks to her highly musical style of phrasing in which she uses her well placed and equally developed organ. She was charming in her Italian numbers, very appealing in the French numbers, particularly in "L'Heure Exquise" by Poldowski, always revealing fine, natural feeling. Her rendition of the famous Aria of the Page from Meyerbeer's "Huguenots" showed her a fine opera and coloratura singer, while she was touching in Reichardt's old-fashioned "When the Roses Bloom." Madame Lazzari is only at the beginning of her career. Her vocal material is unusual, not grand yet, although of considerable range and power. However, if she will continue to use it wisely then she will become one of the world's greatest contraltos. Her whole attitude is that of a very serious artist, quite free of any mannerism or inclinations to captivate her audience by undue emphasis of bodily action or dress. She is natural as is her enunciation. She is gracious in her attitude.

Altogether it was a rather enjoyable evening. A young singer, undertaking to win a new audience and winning in a program of her own, by sheer power of her charming personality, great, pure and simple art. Much credit must be given to Miss Blanche Barhot who accompanied technically and musically in a style beautifully adapted to the fine characteristics of the singer.

The Saslavsky Chamber Music Society gave its third recital in the Symphony Hall of Blanchard Building. The more intimate character of the smaller auditorium makes this quite commendable. Alexander Saslavsky, violon, Axel Simonson, 'cello, and May Macdonald Hope, piano, played a Haydn Trio in D-major. A very delightful performance it was, cheery and yet careful. Rachmaninoff's "Trio Elegiacque," modern in style of writing and mood, rich in colour and somewhat elaborate, of characteristic Russian tendencies, was also given an effective reading. May Macdonald Hope and Alexander Saslavsky played a Leku Violin Sonata in that eminently musical way which led them to generous applause.

The Minneapolis Symphony Orchestra has been commented upon repeatedly in the Pacific Coast Musical Review. It is a regular visitor of the West and will probably have been heard by many readers before these lines would reach them. A brief summary of the event will suffice, particularly as the two more interesting programs out of three are still to come. Mr. Oberhoffer showed himself a great conductor during Tschaiakowsky's Fifth Symphony but did not rise to that same height in the two Wagner numbers. One cannot laud an orchestra without bestowing *eo ipso* praise upon its leader for judging from the first concert alone the technical achievements of our guests impressed us as being supreme, interpretation and conductorial worth came next. Mr. Oberhoffer never had a score before him in the orchestra numbers which circumstance did not strike us as specially meritable, but it emphasized the startling degree of technical perfection which the Minneapolis Symphony Orchestra has attained in every respect. They played with a finish and unity that almost made one forget the fact that they numbered about ninety players. Their blending in tone and phrasing is so great that the expression of "teamwork among the various sections" no longer expressed fully that exquisite quality for the orchestra was one great marvelous unit. In beauty of tone and colour the wood-wind were specially captivating, so were the strings. The rhythmic and dynamic precision of the orchestra is most remarkable, close to perfection.

Mr. Oberhoffer did not conduct in the narrow sense of the word. He worked like a sculptor and the orchestra was as clay in his hands. And yet much more than that, for it is an orchestra enlivened by one great, individual intelligence. Mr. Oberhoffer did not give many cues. It was as if he listened to the playing of his artists and then adjusted and varied phrasing, colouring, tone-volume, tempo, in short expression with that sovereign power akin to a truly great maestro di capella. He is a leader of wonderful magnetic power.

Regarding his interpretation he offered nothing surprising in the symphony. It was a strong reading however. The phrasing of the Scherzo was very charming and the last movement powerful. The "Love-Death" from Tristan and Isolde left one cool in spite of the richness of orchestral tone. The conception seemed sober and dragging in tempo, specially after the *fermata*. The "Ride of the Valkyries" was also disappointing inasmuch as a decided stiffness prevailed as to phrasing while dynamically the playing suffered from a certain monotony in tone-volume, both in the brass and the strings. There was something wooden and marionette-like about the extremely brilliant perform-

ance. Both Mr. Oberhoffer and his men could acknowledge a rousing reception.

Harriet McConnell, contralto, sang "Farewell Ye Hills," from the opera "Jeanne d'Arc" by Tschaiakowsky. She was well received and had to give an encore but in no way measures up to the standard of Mr. Oberhoffer or the orchestra.

The last Popular Concert of the Philharmonic Orchestra, Rothwell conducting, was sold out. Trinity Auditorium again proved too small. Leo, Jan and Mischel Cherniavsky each played with the orchestra and were greatly feted. Leo appeared in one movement (the first) of the Tschaiakowsky D-minor Concerto. Jan played Liszt's Hungarian Fantasie for piano with orchestra and Mischel an interesting but difficult Goltzman number. The "Petite Suite" by Roger-Ducasse was given again by special request and very well received. Works by Wagner and Moszkowski for orchestra were also heard.

On Saturday afternoon the Cherniavsky Trio was greeted by a medium-sized audience. The Trio played the type of program with which they won their laurels ten or more years ago: Dvorak, Tartini, Chopin, Pöppel, Bruch, with the addition of sweet-tongued Gliere and Boisdéffre and still sweeter encores. The Dvorak number (Dumka Trio) set aside the "wonderful boys" did not surpass their musical offerings of earlier years. Have the Cherniavskys overestimated. They showed the same fine, often brilliant technic, as of old, but with the exception of Jan, the pianist, evinced little growth as to interpretative powers. Not that Jan's Chopin appealed to us, but he is a more matured player than Mischel, cellist, or Leo, violinist. Technically Mischel stood highest, whereas Leo out-manners his two brothers in mannerisms which were more obvious than lack of tonal beauty and clearness in the "devilish" sonata by Tartini. All three began as "wonderchildren" and who knows but that they will conclude their triumphs in "wonder-child" style? For after all, there is a difference between sentimentality and soul. And if the Cherniavskys should have much of the latter, on Saturday they were rather secretive about it.

Unique like all her programs will be that of Estelle Heartt Dreyfus on February 16. Besides two airs from "Cafmen" there are programmed gongs of "Art Song Sketches of Japanese Poems," of the British, Russian, Spanish and American songs. In three latter three Californians are represented, Fanny Dillon, Blanche Ebert Seaver and Joseph McManus, while Gertrude Ross figures in the first mentioned group. This program again reminds one of the astounding knowledge of vocal literature, versatility and art of program-building Madame Dreyfus possesses. She will be assisted by Jay Plowe, flutist. Blanche Ebert Seaver is her accompanist.

Mary Gowns, contralto, has been engaged as soloist for the Wa-Wan Club.

The Southern California Chapter of the American Guild of Organists installed its new officers recently at a banquet held in the supper-room of St. Paul's Cathedral. The officers are: Charles H. Demorest, dean; G. A. Mortimer, subdean; E. P. Govan, secretary and treasurer, and Miss Ruth Shaffner, librarian. These, with Ernest Douglas, J. de Zielinski and the Reverend Mervin, form the executive committee of the local chapter.

A faculty recital by the Westlake Art Studio attracted a large audience. Mrs. Carolyn Wood, director, gave a short address on musical education. Piano selections by Charles T. Ferry and Ruth Bagnell Townsend, violin soli by Camille Firestone and Josephine Delany, also vocal numbers by Raymond Harmon, all faculty members, constituted part of the program.

V. O. Geofriou, principal of the double-bass section in the Philharmonic Orchestra, has formed a chamber-music organization of which he is the leader. His debut in this capacity at the Maryland Hotel, Pasadena, has led to a regular engagement there.

Alfred Wallenstein, gifted 'cellist, now a desk-partner of Ilya Brouson, solo-player in the Philharmonic Orchestra, has made arrangements to study with Pablo Casals in the summer.

The Woman's Orchestra are planning to give their first seasonal concert at an early date. The orchestra has been rehearsing a movement from Dvorak's rarely-heard symphony in G minor and the "Patrie" overture by Bizet as novelties. Director Schoenefeld has just received word from the East of the large success of his American suite as performed by the Minneapolis Symphony Orchestra. This suite is an early composition by Mr. Schoenefeld.

Mrs. Emma Porter Makins gave a successful recital before the Tuesday Club at Glendale.

The Trio Intime, composed of Alfred Kastner, harpist; Ilya Brouson, 'cellist, and Jay Plowe, flutist, will make their initial appearance in concert February 11 at the Little Theater. This little playhouse is especially adapted to the delicate type of music played by this combination of instruments. The debut is to be entirely invitational and will serve to introduce to the music colony of Los Angeles and the Southwest an interesting, novel type of chamber music.

## ARTISTIC ONE-ACT PLAYS AT PLAYERS' CLUB

"Lima Beans" Developed by Frederic Smith a Scherzo of Surpassing Beauty. "The Price of Orchids" Delightful Comedy. Chinese Actors in "The Enchantress." "Salome" Splendidly Done

By GEORGE EDWARDS

When I heard "Lima Beans" at the Garret and Garden Theatre last season I thought nothing could be more exquisite in the dramatic line than this little play by Alfred Kreymborg. To some ways I was right, in others wrong. Frederic Smith, who takes the part of the husband in the little "scherzo" has evolved in the meantime a new lot of scenery which gives the play an elegance it did not have in the earlier production. Certain subtle lighting effects also heightened the beauty of the piece. The beautiful whole is the work almost entirely of Mr. Smith, who designed and made the scenery, also the costumes, drilled his confreres in the other parts, and did some superb acting himself. Only the music was less of a joy than on the previous occasion, though no one regrets this probably more than Mr. Smith.

This is not to say the music of the evening furnished by Mr. Rosecrans was not a delight. With a group of young people under his baton Mr. Rosecrans produced some charming entr'acte music perfect in intonation, finished in phrasing, and with fine contrasts of shading. His original music for "Salome" contributed forcefully to the dramatic effect of the Oscar Wilde play.

To return to "Lima Beans," Marie Louise Myers as The Wife was charming, and her acting superb, if a little over-realistic and less mechanical than the rocco character of the play appears to call for. The play as written is a rare bit of perfect imagery, and as carried out by Mr. Smith should be a "hit" of permanent value on the Orpheum stage, or any other vaudeville circuit which includes an act or two of fine art.

"The Price of Orchids" is a delightful bit of comedy from real life. Mae Frances O'Keefe as "Maud" is a joy from beginning to end, and Carl Kroenke as "Slovak" was no less successful in losing himself in his part. The elaborate staging and the lovely flowers helped make the play a pleasure.

"The Enchantress," a Chinese play reconstructed from the sixth century, was played by Chinese actors, of whom Mar Low as "Pa Chieh" reached heights of realism. But all of the Oriental actors were successful in their parts, and the ladies in their colorful costumes were strikingly beautiful.

"Salome" closed the bill. If only effects of distance and spaciousness were possible in the little theatre the performance could be taken as a triumph of dramatic art. Raine Bennett as Herod was masterful. Salome, played by Ruberto Richardson, was superb. She grew in her part to the end, and her dance of the seven veils, and her tenacity to her purpose and her scorn of everyone who questioned her will were admirably portrayed to the climax. Myrtle Bernhardt as Herodias was delightfully positive about everything, and anyone who could have survived her "ridiculous" must have been sensible in the extreme.

Probably on account of the length of the program the picturesque argumentation of the Jews was omitted. By omitting or postponing one of the previous plays, Salome could easily have been given entire, and the three hour program at the same time cut down to a more satisfactory length.

Among so many plays and so many actors it is impossible to do justice to every detail and every person in the present space. The enterprise of Director Reginald Travers, however, in providing opportunity for so many devoted and earnest talents to express themselves and be heard by San Franciscans, cannot be praised too highly. His work is a most valuable one to the civic culture, and deserves a far larger patronage than appears to be given it.

Jacques Thibaud, one of the world's greatest violinists and admittedly the greatest player of the French school, Jacques Thibaud, will shortly be introduced to San Franciscans for the first time by manager Selby C. Oppenheimer. This famous artist, whose place among the leaders of his profession has long since been well established, has but recently returned from extensive military service in France, where he was wounded three times and finally incapacitated. The exact date of Thibaud's San Francisco concert has not yet been set, but the famous Frenchman will play here during March.

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"John Hand, tenor, in his first Seattle appearance, pleased his audience which filled the temple's large Egyptian auditorium in the rendition of popular Irish songs and operatic numbers. His voice is one of unusual mellowness and power and especially appealing in the 'Oh So Fair,' from Martha. John Hand's voice is superb in purely lyrical selections."—Seattle Record, January 7, 1920.

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#### ORPHEUM

The Orpheum promises another great new show for next week which will be rich in merit and variety. "The Little Cottage" is the title given the headline act, a delightful, quaint and original musical comedy in which several people unknown to each other seek a little town in New Hampshire for the purpose of enjoying solitude which they think they can find in "The Little Cottage," but they find everything else, and the audience rejoices at their discovery. "The Little Cottage" is inhabited by Sinclair, Dixon and Collins, who, with the assistance of a bevy of attractive girls make it an abode of laughter and song. It is a bright, breezy, melodious and enjoyable offering.

Hickey Brothers term their act Varieties of Vaudeville. The particular incident is a lively and strenuous acrobatic dance by the three brothers. They begin with clever songs and witty conversation, then they do some excellent straight dancing and conclude with speedy acrobatic feats. Edith Clifford, the famous singing comedienne, was formerly of the team of Clifford and Mack. Her success was so great that she wisely determined to go it alone and the result is that today she is one of the most brilliant and successful stars in vaudeville. She is pleasing alike to eye and ear and her songs are all novel and entertaining. Ray Ingraham accompanies her at the piano.

Sam Hearn, the Rube with his fiddle and bow can be enjoyably anticipated. He is full of jokes and in the opinion of his fellow ruralites is destined to be tempted to New York by some enterprising manager only too glad to pay him a fabulous salary. Then who's to look after the crops. The Ishikawa Brothers, four in number, are the most famous of Japan hand equilibrists. Their feats are of the most astounding variety and their finale is sensational in the extreme.

#### ALCAZAR

Many Alcazar patrons will deeply regret the close of Fay Courtney's limited engagement, in "Bought and Paid For," this week. But there will be warm welcome for Belle Bennett, returning after a month's vacation to dive, refreshed and reinvigorated into the frothing farcial whirlpool of honeymoon happenings that buffet the eloping lovers in "Please Get Married." This is Oliver Morosco's latest New York laughing success, and never before acted in San Francisco, where an innocent dash of tobasco in the cup of comedy is not distasteful. Whether Muriel and Ferdinand were wedded by a burglar or a regular clergyman is the pivot upon which swing shriekingly funny situations in the Eagle Hotel's bridal suite. Belle Bennett and Clay Clement are the harrassed honeymooners; Rafael Bruuette, Irving Dillon and Edna Shaw, distracted parents; Emily Pinter, the gabby village gossip; Jean Oliver, a wise chambermaid; Clifford Alexander and Brady Kline, the inquisitive hotel clerk and detective, both conscientious objectors; Al Cunningham the parson with a lost memory and Henry Shumer the hypnotic crook Soapy Higgins, who is really responsible for the merry commotion.

And then, on Sunday, February 15, in response to hundreds of requests, comes a week's restoration of Jean Webster's exquisite idyl of romance, "Daddy Long Legs," with Miss Bennett as the orphanage drudge and Mr. Clement as her mysterious benefactor.

#### WILLIAM HOFFMAN GIVES PLEASING CONCERT

A very interesting concert was given by William Hoffmann, a baritone new to San Francisco, at the

Savoy Theatre, Sunday afternoon, January 18th. The singer, who graduated from the Vienna Conservatory of Music, where he studied under eminent masters, has sung for many years in the principal eastern cities, scoring a particular success in his birthplace, Philadelphia.

His voice is of pleasing quality, with a wide range that would at times make the hearer think him to be a tenor. This quality was most marked in "I Hear You Calling Me," which he sang in charming style and in marked contrast to the Toreador Song from "Carmen," which he interpreted with dramatic fire and abandon. Bohm's delightful "Calm as the Night" was sung in German and the many beauties of the song were splendidly brought out. Mr. Hoffman prefaced his second group of songs with the Prologue to "Pagliacci," which he read with marked intelligence, his other numbers being "The Asra," by Rubinstein, and a serenade, "My Maid in Mexico," by himself. The serenade is a catchy composition that should become very popular.

Miss Beatrice Silverman was the violinist of the afternoon, her selections were well played, including the Meditation from "Thais," Rehfild's "Spanish Dances" and the Gypsy Airs of Sarasate. Mme. Elizabeth Grienerauer acted as accompanist in excellent style and she also gave, as a piano solo, Chopin's Impromptu in C sharp, Minor, playing the work brilliantly.

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## TL FEATURE AT NINTH SYMPHONY CONCERT

ular Harpist Scores Triumph in Ravel's Introduction and Allegro—Schubert's Tenth Symphony

By ALFRED METZGER

The ninth pair of symphony concerts by the San Francisco Symphony Orchestra, under the masterly direction of Alfred Hertz, took place at the Curran Theatre last Friday and Sunday afternoons, January 30th and February 1st, and as usual were attended by large audiences that practically occupied every seat in the spacious theatre. The opening number was Schubert's Tenth Symphony with its refreshing, melodious and rhythmically accentuated themes and the truly classic character of its theoretical treatment. It is always a pleasure to witness Alfred Hertz's reading of the traditional symphonies and among his greatest successes are the works of Schubert. Notwithstanding its unusual length—it takes fifty minutes to play—the audience's attention was constantly riveted and the progress of the work was watched with never abating interest. Indeed the writer considered those fifty minutes the shortest he ever experienced.

This fact is not only due to the merit of the work itself, but to the interesting interpretation given it by Alfred Hertz and the orchestra. We particularly enjoyed the ever changing contrasts in the light and heavy episodes of the work, the sprightly and richly scored melodious themes that passed before your mental vision with refreshing effervescence, and the occasional climaxes that thrilled by reason of their healthy vigor and spontaneous outbursts of virile ideas. We took particular pleasure in the andante and the scherzo movements with their colorful changes of tonal effects and their pleasing rhythmical plasticity. The orchestra succeeded in bringing out the beauties of this work under Mr. Hertz's direction with unquestionable skill and artistry.

The special feature of this program was the harp solo by Kajetan Attl, the splendid flute soloist, who interpreted on this occasion Ravel's Introduction and Allegro. This work belongs to the modern school of composition, and at times it approaches the ultra modern form, particularly when it represents tone color effects. It is not particularly melodious, but becomes pleasing whenever the various shades of tone colors are blended into one uniform ensemble. At times the orchestration seems somewhat heavy, almost top-heavy so to speak, when the solo part of the harp is necessarily buried beneath overabundance of sound. It seems to us that the arrangement used on this occasion is just a bit more powerful than the original idea of the composer justifies.

We thoroughly enjoyed, as we always do, Kajetan Attl's harp playing. He is certain of the most difficult technicalities, brings out the solo passages with graphic clarity and accuracy as to pitch, gives the various glissandos a delightful phrasing and brings out the beauties of the harp part with singular conviction. In short Mr. Attl is a harpist of whom the orchestra may justly be proud and the spontaneous ovation that was accorded him at both concerts proved the high esteem in which the San Francisco public holds him. We congratulate him heartily upon this additional artistic victory he has scored in this city.

While the work of the orchestra in the Duparc poem Lenore was unusually gratifying and effective, we do not consider this composition on a par with other Duparc works we have heard. It seems lacking in originality of ideas and individuality of style. The entire introduction is most reminiscent of Tristan and Isolde while a certain phrase in the brasses, particularly the horns, is almost identical with a theme from Scheherazade. There are other strongly reminiscent musical episodes but these two are the most prominent. It is richly and intelligently scored and the orchestra has ample opportunity to reveal its fine ensemble work, specially the brass and woodwind sections, but it is a work that is lacking in individual character and therefore is not likely to survive the ravages of time.

## FRANCESCA ZARAD SAN FRANCISCO PROGRAMS

Francesca Zarad, dramatic soprano, formerly of the Vienna Grand Opera, will be heard in two recitals in the Scottish Rite Auditorium, on Sunday night, February 22, and Sunday night, February 29. Mr. Uda Waldrop will be at the piano. Madame Zarad has arranged two programs which speak for themselves, for her San Francisco debut. Her program for Sunday night, February 22, follows: Morning Hymn (Henschel); Tender Ties (Delbruck); A Maiden's Yea and Nay (Gilberte); Phillis (Gilberte); The Lass With the Delicate Air (Dr. Thos. Arne); Aria of Mimi from "La Boheme" (Puccini); Phillis (old French) (Weckerlin); Trois Chansons (Pierne); Si j'étais Jardinier (Chaminade); Aria, Habanera, from "Carmen" (Bizet); Ave Maria (Schubert); Autumn (Franz); In May (Schumann); When Into Thy Eyes I Gaze (Schumann); Walnut Tree (Schumann); Vain Suit (Brahms); Bitterness of Love (Dunn); Ferry Me Across the Water (Homer); Open Secret (Woodman); Wind and Lyre (Rogers). On Sunday night, February 29th, Madame Zarad will interpret the following program: Lullaby, The Weaver and Her Blanket (Lieurance); Tommy Lad (Margetson); The Little Soldier (Taubert); Aria of Mignon from "Mignon" (Thomas); Mes Vers (Hahn); Le Nil (LeRoux); Serenade (Gounod); Aria, Habanera from "Carmen" (Bizet); Love Song (Brahms); Maiden Speaks (Brahms); Faith in Spring (Schubert); The Hedge Rose (Schubert); Erl King (Schubert); Over the Hill Tops (Haile); Moonlight (Haile); Cradle Song (Humperdinck); The Brownies (Leoni); Yesterday and Today (Spross). Tickets for both concerts may be purchased at Sherman Clay & Co.'s and at Scottish Rite Auditorium on the nights of the recitals.

## GOSSIP ABOUT MUSICAL PEOPLE

George Stewart McManus, the well known and most active piano virtuoso and pedagogue has returned from a three weeks stay in New York where he heard the most important musical attractions and associated with some of the foremost masters in music. Upon his return to this city last week he opened a studio at 1003 Kohler & Chase Building where he is busy teaching a large class of pupils. Last Tuesday evening Mr. McManus and Sigmund Beel, the distinguished violin virtuoso, gave a sonata recital at Wheeler Hall, Berkeley, under the auspices of the University of California and scored another genuinely artistic triumph. A detailed account of this event will appear next week. Mr. McManus will be very busy during the rest of the season.

Mrs. Rose Relda Cailleau gave another of her enjoyable studio recitals at her residence 3107 Washington Street on Saturday afternoon, January 31st. The following excellent program artistically presented was enjoyed by a large assemblage: Un doux lieu (Delbruck); Ouvre tes yeux bleus (Massenet); Miss Blanche Kollman; An Old Fashioned Town (Squire); Where Blossoms Grow (Sans-Souci); Miss Myrell Rosenthal; Si mes vers (Hahn); Because (d'Hardelot); Mrs. C. Struven; Jean (Spross); You Dear and I (Clarke); Miss Sarah Staples; Star (Rogers); One Spring Morning (Nevin); Miss Helen Mauser; Beauty's Eyes (Tosti); The Wind Speaks (Schaefer); Miss Corinne Keefer; Vale (Russell); Bitterness of Love (Dunn); Mrs. Caroline Graham; Berceuse from Jocelyn (Godard); To You (Rodenbeck); Miss Ruth Pollak; Coming Home (Willeby); What's in the Air (Eden); Miss Rose Isaacs; Were I a Rosebud (La Forge); Life (Curran); Mrs. C. H. Bentley.

Mrs. Abbie Gerrish-Jones, the well known composer and critic, whose intelligent reviews are read with great interest by the readers of the Pacific Coast Musical Review, is seriously ill at her home in Oakland having contracted a severe case of influenza. So far, we are writing on Tuesday, Mrs. Jones is not considered in great danger, but owing to the seriousness of the malady we trust that Mrs. Jones will be able to weather the attack successfully. In this wish we are no doubt joined by everyone who knows Mrs. Jones and who has learned to esteem her not only because of her many artistic accomplishments, but equally so because of her personality.

Tina Lerner, the eminent piano virtuosa, gave her fifth historical piano recital at the Players Club Theatre on Tuesday evening, February 3rd. The program consisted exclusively of Liszt numbers and again the seating capacity was taxed with enthusiastic music lovers, notwithstanding the numerous counter attractions. A detailed review of the event will appear next week. The sixth and final event of this series will take place on Tuesday evening, February 17th, when the program will be compiled of compositions by modern masters including Grieg, Debussy, Ravel, Granados, Glinka-Balakireff, Arensky, Paul Juan, Paderewski, Scriabine, Rachmaninoff, Hinton, Gabrilowitsch, MacDowell, and Cyril Scott.

The Pacific Musical Society announces two important events for the month of February. The first will be a Valentine program which will be given at the Colonial Ballroom of the St. Francis Hotel next Wednesday afternoon, February 11th, by Kathryn Marie Clarke, piano, John Jago, piano, Hartwell Jordan, violin, Harry Fagin, violin, Edward Joseph Young, cello, Gladys Wagner, the Canary Bird, Tomasina McNally, Valentine Dance, Glory De Thazia, Dances. There will be Valentines and chocolate hearts for the children. The second event of the month will be the Tenth Anniversary Concert and Dance. The program will be furnished by the Saslavy Chamber Music Society consisting of Alexander Saslavy, violin, Otto King, cello, Ada Clement, piano, and Marie Sloss, piano. The program will consist of Trio Op. 1 (Beethoven), Sonata (Henriot Levy), Trio E flat Op. 100 (Schubert).



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Sunday Night, February 29



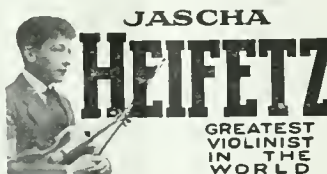
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## ELIZABETH SIMPSON MUSICALE

The handsome Berkeley studio of Elizabeth Simpson was the scene of a delightful musicale and tea on Saturday afternoon, January 31st, the program being given by advanced and professional pupils of Miss Simpson's classes. These monthly musicales are formed on the plan of the famous Wager Swayn classes, and are calculated to give the participating pupils poise and experience as a preparation for public work. The program, which was played with great success, was as follows:—Chant sans paroles (Tschafkowsky); Waltz, D-flat Major (Chopin); Pironett (Glazounov)—Miss Helen MacGregor; Romanza, I Sharp (Schumann); Petit Bergere (Debussy); Shadow Dance (MacDowell)—Miss Gladys Sisley; Poupe Valsante (Poldini)—Miss Helen Merchant; Two Arabesques (Debussy); Minstrels (Debussy); Romance (Rachmaninoff)—Mrs. Ernest Williams; Valse, G Flat (Chopin)—Miss Esther Wann; Pan (Godard); Rhaf sody, tenth (Liszt)—Mrs. Richard Martin.



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#### CURRAN THEATRE Grand Opera Announcement

Owing to the Overwhelming Success of the Grand Opera Season it has been arranged to add a Third Week to the two already announced. The Seat Sale for the Third and Final week will Open Thursday, Feb. 12.

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Sunday, Feb. 8, "La Forza Del Destino"; Monday, "Lucia"; Tuesday, "Faust"; Wednesday, "Carmen"; Thursday Matinee, "Butterfly"; Thursday Evening, "Aida"; Friday, "La Boheme"; Saturday Matinee, "Romeo and Juliet"; Saturday Evening, "Cavalleria-Pagliacci."

##### REPERTOIRE THIRD AND FINAL WEEK

Sunday, Feb. 15, "Barber of Seville"; Monday, "Carmen"; Tuesday, "Traviata"; Wednesday, "Cavalleria-Pagliacci"; Thursday Matinee, "Faust"; Thursday Evening, "Rigoletto"; Friday, "Butterfly"; Saturday Matinee, "Love Tales of Hoffman"; Saturday Evening, "Il Travatore."

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#### JOHN HAND AT MUSIC LEAGUE CONCERT

A wealth of good music will be offered at the Lincoln Day concert of the Municipal Music League, under the auspices of the Concerts Committee of the Board of Supervisors, at the Exposition Auditorium, next Thursday evening, February 12, at 8:20 o'clock. The occasion will take the form of a compliment to the American Legion and Col. H. G. Mathewson will make a brief address on "The Spirit of Lincoln's Citizenship."

Director Festyn Davies will present his chorus in some simple songs, such as "Massa's in the Cold, Cold Ground," "Swanee River," and "Flow Gently, Sweet Afton," but they will be interpreted in a way that will almost elevate them to the rank of classics. Bandmaster Jean Shanis, a member of Golden Gate Post of the American Legion, with sixty picked musicians, will play interesting and high class selections throughout the evening and Uda Waldrop, our San Francisco composer and organist, will play three numbers on the great Municipal organ.

Miss Frances East, a gifted young contralto who created a most favorable impression on her debut, a few weeks ago, will sing a group of songs, accompanied by Waldrop.

A notable feature of the program will be the first appearance in San Francisco of John Hand, the American tenor, who is making a concert tour of the West and receiving very flattering notices wherever he sings.

General admission to the concert will be but twenty-five cents, with children ten cents. A few reserved seats at fifty cents may be obtained at Sherman, Clay & Co.'s.



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## YORK ENJOYS CHICAGO OPERA COMPANY

Successful Opening of Visiting Company With Substituted Bill. Caruso Crowds The Metropolitan Ruddigore's Continued Popularity

New York, Feb. 1.—The Chicago Opera Company opened its annual series of New York performances at the Lexington Theatre last Monday evening. The season was to have begun with Bellini's "Norma," which had not been heard in this city since 1891. The indisposition of Rosa Raisa and Mr. Galeffi, two of the chief singers in the Bellini work, necessitated a change of opera at almost the last moment. The substitute opera was Montemezzi's "L'Amore dei Tre Re." Mary Garden was Flora, the heroine of Sem Benelli's tragedy and Montemezzi's opera. Edward Johnson, the American tenor, sang creditably. The most stalwart figure in the drama was Mr. Baklanoff's Manfred. He sang his music generally well. Virgilio Lazzari's Archibaldo was correct in every way. Gino Marinuzzi, the new conductor, made a very favorable first impression. The boxes were occupied by society.

Enrico Caruso sang to a house sold out at the Metropolitan last Monday evening, when Verdi's "La Forza del Destino" was performed for the third time this season on Broadway. With the tenor appeared Mmes. Ponselle and Besanzoni, Messrs. Zanelli, Chalmers, d'Angelo, and Mardones. There were dances by Rosini Galli—not to be confused with either Gall or Galli of the rival opera house—and Mr. Papi conducted.

One of the most wide reaching musical movements ever attempted in New York started today when New York's Music Week, organized by representatives of almost all the important musical interests in the city got under way. Extensive plans were made by the organists and choir masters of the city, including Brooklyn as well as suburban towns, for Music Week. In almost every church a musical service was held and in most of them an oratorio or a sonata was



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ALFRED METZGER, *Pacific Coast Musical Review*, July 12, 1919:

"Technically and musically he gave evidence of unquestionably sound musicianship. He exhibited a virility of execution and thoroughness of grasp."

W. H. PORTERFIELD, *San Diego Sun*, June 13, 1919:

Edward Schlossberg, pianist, is an artist destined to high distinction. He is equipped to interpret with beauty and distinction, not only the classic masters of the past, but the most ultra of the ultra-modern French school. Schlossberg's playing has character and imagination."

TYNDALL GRAY, in *Musical Courier*:

"Edward Schlossberg revealed that innate sense of artistry which creates pleasure in the listener—that certain something that some call fire and others conviction—the quality that illuminates. He shows a poetic conception in all he plays. He is by every instinct, a pianist. Schlossberg easily arouses interest in his work and impresses his audience with his sincerity and heroic disposition."

## ADDRESS

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style and spirit she played the A Major Concerto. In that and the Bach Chaconne she displayed a resourceful technique.

Ossip Gabrilowitsch, than whom it is difficult to conceive a more brilliant pianist, gave an "All Chopin" programme in Aeolian Hall on Saturday afternoon under the management of Mr. Charlton. The interesting selections were as follows: Etude, in E major; Fantaisie Impromptu; Rondo, Op. 16; Sonata, in B flat minor, Op. 35; Six Preludes, Op. 28; Nocturne, in E minor; Mazurka, in A minor; and Ballade, in A flat major.

The success of the fine production of "Ruddigore" by the Society of American Singers at the Park Theatre caused a change in the plans, and the latest revival of Gilbert and Sullivan operas was continued indefinitely.

"My Golden Girl," the latest Victor Herbert musical play, comes to the Nora Bayes Theatre tomorrow evening, replacing the "Greenwich Village Follies," which went on the road today.

Charles Dillingham's latest musical comedy, "The Night Boat," will be brought to the Liberty Theatre tomorrow evening. The piece is the joint work of Anna Caldwell and Jerome Kern, authors of "She's a Good Fellow," and in the cast are Jack Hazzard, Ada Lewis, Louise Groody, Stella Hoban and Earnest Torrance. Gavin Dhu High.

## LEN BARNES DELIGHTS A PLEASED AUDIENCE

Len Barnes, baritone, assisted by Miss Ruby McDonald, violinist, gave a recital at the Players' Club Theatre on Thursday evening, January 29th. Both Mr. Barnes and Miss McDonald have appeared with great success in New Zealand and in Australia and this occasion was intended as an introduction to the San Francisco musical public. Judging from the frequent outbursts of applause the audience assembled on this occasion was greatly pleased with the program and the work of the artists and both should be gratified with the reception accorded them.

Mr. Barnes is the possessor of a round, ringing baritone voice of fine compass and pleasing volume and he sings with much sincerity and conscientiousness. His enunciation is specially gratifying and he emphasizes the songs with considerable emotional color and painstaking phrasing. His program consisted of both lyric and dramatic compositions and he seemed to feel at home in both. Being a capable vocalist and a conscientious singer, Mr. Barnes will no doubt find a hearty welcome in this city among those whose vocal art is needed in church and concert work.

We were only able to hear Miss McDonald in Wieniawsky's Second Concerto op. 22. Evidently the artist had not yet found herself, for while she gave evidence of being endowed with brilliant technique and a vigorous style of execution, her interpretations did not seem to attain that accuracy and conciseness which one has a right to expect from a concert artist. We understand that later on in the program Miss McDonald was able to exhibit her gifts in a more gratifying degree and especially in Schubert-Wilhelm's Ave Maria and Kreisler's Love's Joy had an opportunity to display her cantabile playing and clearness of tone. No doubt Miss McDonald will have future opportunities to reveal her artistic accomplishments that have given her such standing in Australia. She was heartily received by her audience.



WILLIAM HOFFMAN

A Prominent Eastern Baritone who gave a Concert at the Savoy Theatre Recently.

## CHARLES SEIGER MUSIC DIRECTOR AT PALACE

Manager Halsey E. Manwaring of the Palace Hotel yesterday announced the appointment of Charles Seiger as Director of Music and Amusements for the Palace Hotel. The announcement was made on the first anniversary of Seiger's connection with the Palace Hotel as leader of the Rose Room orchestra. Seiger will now have charge of the Rose Room music, the afternoon tea concerts, the banquet orchestra and will conduct the Sunday evening Symphony concerts in the Palm Court.

Seiger is one of the most popular musical directors on the coast and is recognized as one of the leading exponents of "drumology" in the country. He was the spot light favorite in the original production of Kolb and Dill and won much applause with his trap and drum stunts. His Rose Room orchestra is composed of eight soloists and on the occasion of the recent tour made by Seiger and the Palace orchestra through the south, the boys became general favorites. In fact their music was pronounced the best dance music of the coast. Seiger received many flattering offers while south but refused to consider any city but San Francisco as a permanent home. Last night the members of the orchestra presented Seiger with a gold baton as a token of their appreciation of his new appointment.



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sung. Organ recitals will be given in the course of the week in many of the churches. In addition to the churches, schools, stores and factories, women's clubs, musical societies, musicians, theatres, motion picture houses, public institutions, libraries, music dealers and manufacturers, composers, newspapers and many other organizations and individuals will co-operate in the demonstration.

The Flonzaley Quartet, under the management of Loudon Charlton, once more brought forward something new on Tuesday evening in Aeolian Hall. This was a quartet "on negro themes," by Daniel Gregory Mason, still in manuscript and dedicated to Adolfo Betti and his associates. Professor Mason is a member of the Columbia University faculty. The chief significance of Professor Mason's music lay in the employment he made of the negro folksong, "Deep River." The quartet takes its principal color and stamp from this. The Mason quartet was placed between the last quartet of Beethoven, the opus 135, and the C major quartet of Mozart numbered 465 in the Koechel catalogue.

Another of Mr. Charlton's artists was the violinist, Mme. Helen Teschner Tas, who gave a recital in Aeolian Hall on Thursday evening. She has the depth of tone which makes the Andante movement of Tardini's G Minor Sonata inspiring. In real Mozartian



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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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## CROWDED HOUSES HAIL SAN CARLO FORCES JASCHA HEIFETZ DISPLAYS INTELLECTUAL ART

Alice Gentle as Carmen, Marcella Craft as Madame Butterfly and Queena Mario in Colorature Roles Carry Away the Honors Among the Prime Donne—Vicente Ballester Gains in Distinction as an Excellent Baritone as the Season Progresses—Fortune Gallo Overcomes Great Difficulties Created by Sickness in Company

By ALFRED METZGER

It is gratifying to know that San Francisco has not yet lost its love for opera, for the San Carlo Opera Company, of which Fortune Gallo is the impresario and owner, is so well patronized by the public that almost every performance is being sold out. The repertoire for last week consisted of: Monday, Rigoletto; Tuesday, Aida; Wednesday Matinee, Martha; Wednesday evening, Carmen; Thursday, Mme. Butterfly; Friday, Cavalleria Rusticana and Pagliacci; Saturday Matinee, La Boheme; Saturday evening, Il Trovatore.

The repertoire for this week was as follows: Sunday, Traviata; Monday, Lucia; Tuesday, Faust; Wednesday, Carmen; Thursday Matinee, Butterfly; Thursday evening, Aida; Friday, La Boheme; Saturday Matinee, Romeo and Juliet; Saturday evening, Cavalleria and Pagliacci.

The brilliant success of this enterprise has been so pronounced that the San Carlo Grand Opera Company was justified to give an extra week. The repertoire during this third and final week will be as follows: Sunday, Barber of Seville; Monday, Carmen; Tuesday, Butterfly; Wednesday, Cavalleria-Pagliacci; Thursday evening, Rigoletto; Friday, Forza del Destino; Saturday Matinee, Love Tales of Hoffman; Saturday evening, Il Trovatore.

There are in every community two large classes of music lovers. One of these consists of musical people who are able to enjoy a musical performance given by competent artists, under able management and in a manner sufficiently satisfactory to pass an evening pleasantly. These people make allowances for unavoidable obstacles and give credit for good intentions and lack of bragadocio. These musical people realize that Fortune Gallo did not promise us to bring the Metropolitan Opera Company, with its expensive stars and orchestra. They appreciate the fact that Mr. Gallo is giving them operatic performances under great handicaps such as unusually heavy expenses in transportation, unavoidable sickness in the company, long trips on trains, extensive "jumps" between cities in the far West, and a thousand and one annoyances which the outsider doesn't even think of, but which makes the life of the owner of a travelling operatic organization anything but a sinecure.

The other class of music lovers consists of chronic fault-finders, who can never see anything worthy in anyone else's efforts, who do not make any concessions to the good taste of their fellow citizens, who can not appreciate an operatic company unless it is in the Metropolitan Opera House, Chicago Company, or in EUROPE. They do not make allowances whatever, do not consider the handicaps under which a traveling organization labors, are not charitable, and know before they visit a performance that it is not going to be any good. Why such people attend operatic performances by any one but EUROPEAN companies at all is a mystery to us. Knowing that they are not going to enjoy the performances why do they go at all? And knowing that others do enjoy such productions, why are they constantly making a nuisance of themselves by trying to take the joy out of the life of others. The most remarkable thing is that such people who can never see anything worthy in any performances except those in which they themselves partici-

pate, and do not consider any one else's but their opinion as worth anything, are as a rule subject to severe criticism themselves, but would become insulted if anyone dared to hint at the imperfections of their artistic efforts or opinions. They are like the ostrich that hides its head in the sand, in order not to be seen, and so they try to show their smartness by always finding fault with others.

These lines do not serve as an apology for the San Carlo Grand Opera Company forces. That organization does not need any apology. The crowded houses, enjoyment of the audiences, ability of certain leading artists and the general grat-

Young Genius of the Violin Makes First San Francisco Appearance at Columbia Theatre Before Jammed House—Belongs to the Intellectual as Distinct From the Emotional Type of Virtuosi—Arouses Musical Audience to Cheers and Ovations—Justifies Most Optimistic Reports of His Greatness

By ALFRED METZGER

After impatiently waiting more than two years the musical public of San Francisco was at last able to judge for itself whether the extravagant reports concerning Jascha Heifetz' violinistic genius were as well founded as we were told. And before going any further in this report we may just as well admit that after hearing Jascha Heifetz at the Columbia Theatre last Sunday afternoon we are ready to admit that even the most enthusiastic claims to Jascha Heifetz' wonderful violinistic art were not in the least exaggerated. He is beyond the slightest doubt the greatest violinist that has come before the public in recent

artistic mind. It is sufficient to be able to say that an artist is either great intellectually or emotionally. There is no necessity for him to be both.

Mr. Heifetz belongs to what we call the intellectual type of virtuosi. His tone is always clean, flexible and limpid. His intonation is always correct and pure. His technic is astoundingly brilliant and he plays with an ease and apparent lack of effort that can not help but make one gasp. And the most marvelous part of Heifetz' performance is the fact that one so youthful should have acquired so perfect a technic and so thorough a knowledge of the possibilities of the instrument. Last Sunday he succeeded in obtaining technical effects that took one's breath away and he did it without any display of effort. He played as if he considered the whole matter a pleasant pastime. And herein lies Heifetz' distinction to fame. In this particular achievement—obtaining the maximum of artistic result with the minimum of physical effort—Jascha Heifetz stands above every great violinist whom we have heard.

It is this very ease of execution and this lack of physical effort in obtaining difficult results that separate the intellectual artist from the emotional artist. An emotional violinist could not be so perfect technically as Heifetz is, because his very emotion would hypnotize his mind to such a degree that it could not obtain technical perfection of digital facility or purity of tone. An emotional violinist is bound to "scratch" on the G string now and then. Heifetz, on the other hand, produced a clean, even and pure tone all the time on all the strings. Even his harmonics were clean as a whistle and played with wonderful precision and accuracy. Personally we prefer an intellectual artist like Heifetz, and consequently he represents to us all that is finest in violinistic art.

We could write pages raving about Heifetz. But what's the use. Those of you who heard the artist know what we would say. Those of you who didn't hear him couldn't get the slightest idea of what we were talking about. So the best thing you can do is to try, if possible, to hear Heifetz. You will experience a thrill we assure you. His programs are excellent, his interpretations individualistic and poetic, his technic, as already stated, unbelievably finished, and his personality modest and unassuming. He is beyond a question one of the greatest musicians in the world.

### FRANK LA FORGE INJURED

The many friends of Frank La Forge, the distinguished pianist-composer, will be surprised to hear that he met with a painful accident in New York recently, while spending a week or two during Mme. Schumann-Heink's sickness. He fell on a slippery pavement. At first no one thought the accident very serious, but upon careful examination by a specialist, it was found that the wrist was fractured, and as a result of the accident Mr. La Forge will be unable to play for several weeks. His hand is in an aluminum cast, which he will have to wear until the fracture is healed. The thousands of admirers of Mr. La Forge will miss him at the Schumann-Heink concerts, which will be resumed in Los Angeles next Saturday.



ALICE GENTLE

The Noted Mezzo Soprano Whose Carmen Is the Sensation of the Present San Carlo Grand Opera Company Engagement at the Curran Theatre

ipation derived from attendance at the productions are so evident that no apology for the company is necessary. We merely quote the difference in the elements constituting a musical public. We dare say that there are even people who find fault with Jascha Heifetz.

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(Continued on page 6, column 1)

years. And the audience that overflowed upon the stage no doubt agreed with us, if we may judge from the cheers and applause.

We have repeatedly stated in these columns there are two distinct types of virtuosi, namely, the intellectual and the emotional type. In our twenty-five years of journalistic experience we have not yet witnessed the performances of any great artist in whom these two types were sufficiently well fused to be present in equal force. So far we have found that an intellectual artist lacks to a certain degree in emotionalism, while an emotional artist is somewhat deprived of intellectual thoroughness. There is no reason to be peeved over the fact that one can not find both requisites in one



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## NINETEENTH YEAR

### THANKS DUE TO HEIFETZ AND OPPENHEIMER

Much to the gratification of all genuine music lovers Selby C. Oppenheimer announced that important changes had been made in the Heifetz concerts. Instead of two concerts taking place in the Exposition Auditorium four concerts were given in smaller auditoriums. Two were given at the Columbia Theatre on Sunday afternoons, February 8th and 15th, and two at the Scottish Rite Auditorium on Tuesday evening, February 10th, and Friday evening, February 13th. It would have been impossible to judge the artistic accomplishments of this young genius of the violin in such a huge place as the Exposition Auditorium, and Messrs. Oppenheimer and Heifetz are entitled to the gratitude of our musical public for having come to this welcome arrangement.

### PERSINGER SOLOIST WITH SYMPHONY

It will be pleasant news to local music lovers to learn that Louis Persinger, the popular concert-master of the San Francisco Symphony Orchestra, will again appear as soloist with that organization on Sunday afternoon, February 15th, in the Curran Theatre, when, under the direction of Alfred Hertz, the concert rendered on Friday will be repeated. These two concerts constitute the tooth pair of regular symphonies.

Persinger's superb art is beautifully exhibited in Saint-Saens' Concerto in B minor, for violin and orchestra, which is considered by many as the greatest concerto ever written by the French master. It is a brilliant work in its entirety. The concerto was first publicly performed in Paris, in 1881, by Pablo de Sarasate, to whom the composition is dedicated.

The symphony will be Brahms' Fourth in E minor, one of the most gigantic works in symphonic literature. It received its first public performance in Meiningen, on October 25, 1885, under the direction of the composer. The work made an immediate impression and was at once pronounced the master's orchestral masterpiece by the foremost critics.

Tschaikowsky's "Voyvode," a highly dramatic number, based on a Russian ballad by Pouchkine, will be the remaining item of the interesting program.

Numbers of appeal to all types of concert-goers will be found on the program which Alfred Hertz has arranged for the ninth "pop" concert, which will be played on Sunday afternoon, February 22nd, with Louis Persinger as soloist. This is to be the program: Overture, The Flying Dutchman (Wagner); Largo from New World Symphony (Dvorak); Concerto for Violin and Orchestra (Mendelssohn), Louis Persinger; "Carmen" Suite, No. 2 (Bizet); (a) Andante Cantabile (Tschaikowsky); (b) Dance of the Sylphs (Berlioz); (a) Murmuring Zephyrs (Jensen); (b) Molly on the Shore (Grainger); On the Beautiful Blue Danube (Strauss). Tickets for all symphony events are to be had at Sherman, Clay & Co.'s.

### BEEL-McMANUS CONCERTS GREAT TRIUMPH

Sigmund Beel, violinist, and George Stewart McManus, pianist, gave one of their splendid sonata recitals at Wheeler Hall, Berkeley, with instantaneous success. Press and public were lavish in their expressions of appreciation, and the Pacific Coast Musical Review considers the event of sufficient importance to publish a detailed review in next week's issue. The delay is due to the fact that no staff member having been able to attend we have been obliged to secure information from the transbay papers and other sources.

Miss Edith Caubu gave a piano recital with twelve of her pupils at Sorosis Club Hall on Friday evening, December 19th. The program was an exceptionally interesting one and had been well chosen. Every one of the participants revealed gratifying talent and showed the training of an efficient teacher. The complete program

was as follows: Swing Song (Rofe), Gondoliera (Reinhold), Virginia Wardell; Merry Peasant (Schumann), Knight Rupert (Schumann), Marcia Frederick; The Wild Horseman (Schumann), Sicilienne (Schumann), Reapers Song (Schumann), Eva Worst; Minuet (Beethoven), Fur Elise (Beethoven), Marie Kornbeck; Dance Caprice (Grieg), Butterfly (Grieg), Edith Boge; Minuet (Paderewski), Gypsy Rondo (Haydn), Ruth Johannsen; Valse (Grieg), Albumblatt (Grieg), Ellen-tanz (Grieg), Beatrice Lausten; Valse in D flat (Chopin), March of the Dwarfs (Grieg), Yvonne Brand; Etude Melodique (Rogers), Humoreske (Karganoff), Georgia Colombat; Morningmood (Grieg), Valse in A flat (Chopin), Elsie Otto; La Fileuse (Raff), Hungarian (MacDowell), Mignon March; Romance (Tschaikowsky), Grillen (Schumann), Catherine Nielsen; Hungarian Rhapsodie No. 2 (Liszt), Arranged for four hands, Catherine Nielsen, Mignon Marsh.

### NOTRE DAME COLLEGE GIVES TWO CONCERTS

Famous San Jose Educational Institution Presents Distinguished Soprano and Two Gifted Students at Enjoyable Events

Notre Dame College, of San Jose, gave two delightful concerts during January, which were so enjoyable that students and faculty members are still speaking of them with much pleasure. The first of these events consisted of a concert given by Francesca Zarad, the famous soprano, and took place on Friday afternoon, January 9th. The program included songs by Henschel, Schubert, Delbruck, Margeson, Dr. Arne, Puccini, Ardit, Weckerlin, Leroux, Bizet, Nevin, Moore, Ronald, Kramer, Woodman, Brewer and Rogers. Speaking of the artist the San Jose Mercury-Herald said: "Content only with placing the very best in the musical world before the students, the Sisters of Notre Dame should be congratulated upon securing an artiste of such exceptional merit and note as Zarad, who is, in every sense, a highly cultured singer of the first order. . . . Madame Zarad possesses a beautiful soprano with remarkably delicate shadings which she uses in a masterly interpretation of her selections. Her enunciation is, to say the least, most charming, and she has a way of smiling or seeming to smile, all through her songs, which gives one the impression that, not only is she thoroughly enjoying the performance herself, but that stored up



**MME. FRANCESCA ZARAD**  
Who Will Give Two Concerts in Scottish Rite Auditorium This Month

within her is a power of song and artistry and confidence. Her singing reflects it." Of Miss Peay's accompaniments the same paper says: "No small amount of the pleasure of the afternoon's program was added by Imogen Peay, of San Francisco, who accompanied at the piano. Miss Peay displayed great ability and artistry and a delicacy in the accompaniment."

One of the Sisters of Notre Dame in a letter to the Pacific Coast Musical Review, said of Mme. Zarad: "Madame is certainly a very fine and finished artiste; but even beyond and above that she is a most gracious and appreciative lady, who understands and encourages young students in a manner so as to enthuse them with the true and uplifting qualities, necessary for real success in their work."

As usual some of Notre Dame's vocal students sang for Madame Zarad and Miss Booth and Miss Cox, of the Collegiate department, accompanied. These two young ladies also played each a piano solo. Madame was very much pleased and surprised at the good and earnest work in the vocal department and also the finished work of the piano solos.

The second event was given by Miss Maxine Cox, pianist, and Miss Marjorie Booth, violiniste, in the form of a Joint Recital on Friday afternoon, January 23rd. The Mercury-Herald of January 25th spoke in the highest terms of both young artists. In the introduction it says: "Displaying that technic and feeling which comes not alone from long hours of faithful practice and careful instruction, but from an inward understanding of the work which they are interpreting, Miss Maxine Cox, pianist, in the college course, appeared in her

junior recital with Miss Marjorie Booth, violinist, in the academic course, at Notre Dame Friday afternoon." Speaking of the playing of the Chopin Etude No. 11, Op. 10, the Mercury says: "The piece was well mastered by Miss Cox, whose excellent shading through the beautiful passages not only did great credit to Miss Cox, but reflected the wonderful genius of the Sisters in developing in her the understanding and feeling which made such playing possible."

Speaking of Miss Booth the Mercury-Herald said: "Miss Booth appeared in three numbers with Miss Cox, the three contrasting in striking manner with each other and giving opportunity for the varied expression of which this young artist is capable."

### TINA LERNER GIVES LISZT PROGRAM

Distinguished Piano Virtuosa is at Her Best in Brilliant Technical Skill Mixed With Soulful Musicianship in a Tremendous Program

#### By ALFRED METZGER

Another large audience attended the fifth historical piano recital given by Tina Lerner at the Players' Club Theatre on Tuesday evening, February 3rd. The program consisted exclusively of Liszt compositions and gave the eminent virtuosa an opportunity to display her various admirable pianistic accomplishments. When it comes to technic and touch Tina Lerner is a veritable Jascha Heifetz of the piano. Such impeccability, such absolute certainty, such clean-cut and never failing assurance are among the wonders of the musical world.

And added to this truly astounding technical skill Tina Lerner adds an exquisitely limpid touch which, as in the case of the Campanella, rang out with realistic bell-like quality. No pianist we ever heard can play Liszt's Campanella with the same effective verisimilitude that Mme. Lerner invests it with. But there were other highlights of pianistic art, especially the fine Sonata which was played with a musicianship and depth of emotional expression we have never heard surpassed. Indeed Mme. Lerner's versatility is simply extraordinary when it is remembered that not so very long ago she played Mozart and later Schumann and Brahms with equally satisfactory musicianship.

Those who miss hearing these historical piano recitals certainly do not know what they are doing, and only because of this fact they must be forgiven. But anyone actually failing to hear Tina Lerner give these recitals after being told about them or having heard them, is guilty of a negligence simply unforgivable in musical education.

### TINA LERNER CONCERT POSTPONED

Mrs. Jessica Colbert, manager of the Tina Lerner historical piano recitals, announces that on account of the slight indisposition of Mme. Lerner, the sixth and final concert of the series, which was to have taken place at the Players' Club Theatre next Tuesday evening, February 17th, has been postponed until Tuesday afternoon, February 24th. The same program of modern masters will be given. All tickets purchased for Tuesday evening, February 17th, will be honored on Tuesday afternoon, February 24th.

### REQUEST "POP" CONCERT A GREAT SUCCESS

San Francisco Symphony Orchestra Under Direction of Alfred Hertz Attracts Large Audience to Sixth Popular Event of Season

Notwithstanding the powerful counter attraction represented in the first San Francisco appearance of Jascha Heifetz at the Columbia Theatre, the Curran Theatre was crowded on Sunday afternoon, February 8th, when Alfred Hertz and the San Francisco Symphony Orchestra gave the sixth popular symphony concert of the season. The program had been selected by request and was as follows: Overture, Mignon (Thomas), Afternoon of a Faun (Debussy), Kikimora (Liadov), Overture, Tannhauser (Wagner), Scheherazade (Rimsky-Korsakow).

Since this entire program, or rather the various compositions representing it, has been heard on previous occasions, we have hardly an opportunity to review the same in detail. We can only say that the works were interpreted in a manner that once more emphasized the excellent musicianly character of the organization and the genius of its conductor. We would like to take advantage of this opportunity to repeat what we have said so frequently before that San Francisco can not too heartily appreciate its Symphony Orchestra and conductor and ought to see to it that the endowment fund started by Mrs. Irwin ought to soon attain the million mark and that the symphony hall will soon be a reality. To this task this paper will dedicate itself from now on.

The compelling enthusiasm of the audience, the entrancing beauty of the compositions, the skillful interpretation of musical sentiments and the hearty cooperation of orchestra and conductor succeeded in creating a concert that will remain in the memory of those who attended it for a long time to come.

### EXPOSITION AUDITORIUM

Edwin H. Lemare's 145th organ recital will be given Sunday evening at 8:30 o'clock at the Exposition Auditorium, his program being as follows: Toccata in F (from Fifth Symphony) (Widor), Reve Angelique (Rubinstein), Summer Sketches (Lemare), Valse Triste (Sibelius), Wotan's Farewell and Fire Charm (from "The Valkyries"), (Wagner). Widor's "Toccata in F" is a great show piece for the organ and the organist, and Lemare uses it as a test for the action of the instrument, as it has to be played at a rapid tempo on the full organ and every pipe has to respond promptly and perfectly.



# ALICE GENTLE AT EIGHTH L. A. PHILHARMONIC CONCERT

Cheers and Frenetic Applause Reward Distinguished Mezzo Soprano For Her Artistic Interpretations and Truly Beautiful Voice—Henry Walter Rothwell Conducts the Third Brahms Symphony in a Masterly Fashion—Critic Considers This Eighth Concert the Best of the Season

By BRUNO DAVID USSHER

Los Angeles, February 7, 1920.

For several reasons I have looked forward to the eighth concert of the Philharmonic Orchestra with keen pleasure and expectation and found myself regretting on Saturday night that I had not been able to attend also the preceding Friday afternoon performance. For Henry Walter Rothwell and his players again proved their musical worth and more still their versatility. Their playing of the Brahms Symphony No. 3 in F major was Brahmsian in the best sense of the word. The musical characteristics of this romantically as well as classically inclined tone-poet, who is dreamy and heroic, were revealed by conductor and orchestra with a great measure of technical precision and clarity. For tone-colour the orchestra, as a whole, did not sound as rich and well-blended as in the other program-numbers or at previous occasions, but this may be due to the particularities of the North-German master who loved Vienna so well. Brahms is a "test case" for the musical director and orchestra. There is something in Brahms' thematic and harmonic expression which demands special care in phrasing or this music will sound dull or common. However, it was an impressive and delightful performance. Los Angeles is perhaps not quite "ready" for the symphonic music of the man who came from the country of the Kiel Canal. Yet it is for this reason that cordial thanks are due to Mr. Rothwell and his fellow artists who more than stood the "test."

Throughout the symphony the horns and wood-wind were lovely, the violins fine in andante passages but not full and warm enough in the first and last movements. There is something of a cosmic struggle in the first movement, a heroic tendency in the final movement, which were not expressed as fully as might have been. Hence the second movement, more lyric-romantic, and the third movement with its quaint harmonic-rhythmic humor, its subdued cheeriness, came more convincingly and brought greater response from the audience. On the whole it was very gratifying to note Mr. Rothwell's intimate knowledge of the Brahmsian principles and genius, showing his own depth of feeling. His grasp of the great unity of the work, which not as colossal as the first or fourth symphony, was very sympathetic and so was his clear manner of reconstructing the gothic beauty of this symphony. He revelled in the rich, melodic, harmonic and metric beauty, the childlike and matured soul of Johannes Brahms had brought down to us from higher planes.

Alice Gentle, soprano, also justified fully our marking this Saturday particularly. She was in very good voice, singing so musically and with such fine diction, so clear and expressive in her conception that her hearers were able to follow her closely though she sang one Italian and two French operatic numbers (from Verdi's "Don Carlos" and Massenet's "Le Cid," with a Carmen number as encore so as to pacify her frantically applauding audience. Mr. Rothwell's accompaniments roused again my wish to see him in the pit taming vivacious prima donnas and chasing fat tenors.

Alfred Kastner, solo-harpist of the orchestra, for the first time was heard in a solo-number worthy of his noble art. He chose a double number of unusual charm by Debussy that will long be remembered: Two Dances for Harp and String Orchestra, two short numbers of exquisite beauty inasmuch as they are not dances in the common usage of the word. Neither in the "Danse Sacree" nor in the "Danse Profane" is the harp given the part which the solo instrument ordinarily has in a piano or violin concerto, yet it has a very essential role and Mr. Kastner's distinguished artistry added to the exquisite beauty and decided welcome the composition received. Both the "Danse Sacree" and the "Danse Profane" are typically of modern trend and true children of that great tone painter Debussy. The "Danse Sacree" is of ritualistic character, exotic and whole-tone scale effects are prominent. There is a mystic note about it which reminded one that the dance and religion are not as far apart as the materialistic superficiality of our twentieth century would have it as a rule. Compared with the "Danse Profane," the first one as apolynic art, of classic, platonic beauty, simple in spite of its wealth of harmonic hues. The "Danse Profane," not so transparent in colour, is dionysian art, strongly emotional, greatly animated. In the latter the dance character and the solo nature of the harp stands out more. Mr. Kastner's brilliant technic was amply displayed. Harmonically this second number, which follows without pause (thank goodness, the people could not applaud though they were keen on giving Mr. Kastner due recognition), is more complicated as it is chromatically richer with the whole tone scale effects less frequent as in the first number. Rhythmically, too, it enabled Mr. Kastner to show his worth.

The Tannhauser Overture ended the program which ranks among the finest ever given by a local orchestra. While the "Evening Star" episode with the small soli sounded beautiful the Venusberg Scene did not seem "wicked" enough. The violins, a little weak at times, did not measure up to the horns and brasses in general, yet this best number was a crowning climax of the splendid program and acclaimed as such by a very large public.

Percy Grainger was ill in bed with grippe when he was to have played concertos for piano and orchestra, Stransky conducting, so his mother, Mrs. Rose Grainger, writes to your scribe. In the same concerts, January

29th and 30th, Percy Grainger intended to conduct himself his new orchestral work: "The Warriors" which composition includes a piano part. He took care of the latter during the Chicago performance under Stock. Grainger will tour the Coast in April. The British impresario Quinlan, the letter tells also, has engaged him for an extensive tour through Great Britain next season. He will appear as pianist and conduct two of his own works at every concert. In one particularly strenuous month he is booked for twenty-four concerts.

The first number of the "Official Bulletin" of the California Federation of Music Clubs has been issued. Charles C. Draa, Los Angeles, is the editor. The first number of this welcome addition to our Western musical literature contains four two-column pages. It starts with a strong "President's Letter" by Mrs. Cecil Frankel, the Head of the Federation; further by Llewellyn B. Cain, the new State Chairman of Festivals, and Mrs. Mattison B. Jones, second Vice-President of the Federation, who writes on Club Organization. Editor Draa announces that the Young Professional Contest is arousing considerable interest.

Tuesday afternoon brought us a matinee and an evening concert by the Minneapolis Orchestra. The outstanding feature in the afternoon was the Fourth symphony by Brahms, which, although beautifully rendered, left one somewhat cool in Mr. Oberhoffer's interpretation which emphasized more the darker moods of the composer. The afternoon concert took place before a fair attendance considering hour and day.

The Rachmaninow Symphony in E minor, No. 2, was the notably interesting work of the closing concert of the Minneapolis Symphony Orchestra. The symphony is decidedly (though not ultra) modern. Its general tone is sombre, yet sombre is hardly its character. The work is richly orchestrated, and with marked freedom of the different parts in the polyphonic portions. In it Rachmaninow shows his striking mastery of the technical and tonal resources of the modern orchestra as well as his advanced creative thinking. Oberhoffer gave a highly effective interpretation of the symphony, the performance of which was enthusiastically received.

The Ravel Spanish Rhapsody, which was heard here last season and also a season or two earlier, was another number of marked interest, exceedingly colorful and decidedly modernistic. Debussy's much played but always popular Prelude to "The Afternoon of a Faun" and the "Meistersingers" Prelude rounded out the program. The large audience was warmly enthusiastic.

"Just You and My Homeland," a new song by Grace Adele Freebey, has been put on the study program of the Hollywood Community Chorus under Director Hugo Kirchhofer.

Ann Thompson, pianist, and Ted Shaw, of the Denishawn Dancing Studio, will go on a California tour this month.

John Smallman, baritone, and Henry Svedrofsky, member of the first violins section of the Philharmonic Orchestra, will be the soloists for the next popular concert of this orchestra next Sunday.

Miss Alice Beale Gray, organist, late of Chicago, has been appointed organist of the Wilshire Methodist Church.

Six joint artist-pupil recitals by students of Vernon Spenser, piano teacher, and John Smallman, vocal instructor, have been announced for the next two months.

C. Sharpe-Minor, formerly organist at Grauman's Picture Theatre, has gone among the producers. "William Tell" has been filmed and he has adapted Rossini's music accordingly. He is now working at Suppe's light opera "Poet and Peasant." The filmization of Ibsen's "Peer Gynt" with Grieg's music, is scheduled. He is thinking of making tableaux fitting the "Alpine Symphony" by Richard Strauss and to put some of our great operas on the screen adding the music to it which accompanies the plot on the real stage. Mr. Sharpe-Minor is making his pictures at the Brenton studios.

Madame Carrie Jacobs Bond received two rousing ovations when appearing at Hollywood Womans' Club and at a Community Sing. At the latter occasion a group of eight songs was given by Mrs. Bond, following a fine talk by her, adding she has "really" come to California now to live, imparting the information also that the Bond Shop, her publishing house in Chicago, is to be moved to Los Angeles, which means considerable to all concerned. Mrs. Bond played her selections and was her own accompanist, the last song being "The Perfect Day," sung en masse by the 1500 persons, who made a grand chorus. The composer presented some of her songs still unpublished, including "The Hand of You" and "Little Lost Youth of Me." She accompanied the audience in singing "Star Spangled Banner." "California's Own" composer is proud of her native State, and people of the Golden State are none the less proud of her and appreciative of all she has done for them.

Mrs. Bond has just been honored with an invitation to be special artist guest of the Congressional Club, Washington, D. C., and she is leaving in February for the capital to entertain the club with songs February 20th.

## MINNEAPOLIS SYMPHONY DELIGHTS MANY

Emil Oberhofer Called a Master of Grace—Purity of Intonation and Velvety Perfection of Blend in Woodwinds

By GEORGE EDWARDS

With an abandon that narrowly missed being impudent the "Midsummer Night's Dream" Overture opened the series of programs of the Minneapolis Symphony at Scottish Rite Auditorium Friday evening, February 6th. In spite of the casual attitude of the first violins they represented a real artistic achievement throughout the program. A purity of intonation was noticeable in such degree that a neighbor declared it lacked "warmth," that it was unsympathetic. Some striking changes in tempo as compared to accustomed interpretations were justified by their success, and Conductor Oberhofer revealed himself in the Overture as a master of grace and a conjuror of comedy. A velvety perfection of "blend" in the woodwinds may have been due in part to the acoustics of the place, but it certainly added to the beauty of the performance.

In the Brahms Fourth Symphony the conductor and his men reached dramatic heights. The gamut of esthetic emotion was covered from the "danciest" delicacy to the most tragical climax. This is one of the most difficult works not to make sound like a series of exercises in counterpoint, and that the organization escaped any suggestion of the pedantic was the best proof of its high place among symphony orchestras.

"The Afternoon of a Faun," which is fast becoming the "war-horse" that the "Pathetic Symphony" used to be, was given by Conductor Oberhofer a memorable interpretation. Taken at a pace so slow that every queer detail of the intricate harmony was brought into relief, opportunity was at the same time realized for the extremest of light and shade in the various soli. The unusual warmth and vibrato of the flute were particularly appealing.

"The Sirens," a symphonic poem by Gliere, commenced with the magnificent slow growth of a gigantic tragedy. A slight similarity of its accompanying figure to the Debussy number immediately preceding did not detract from the voluptuous billowing of the languid sestet. A marvelous mastery of orchestration on the composer's part contributed to the anticipation of a triumphant work of art. But the denouement was a disappointment of any such hopes. Frankly reminiscent of "Tristan," and even of "Tannhauser" its sound of conviction was the sense of platitude; and the ending seemed to convey a consciousness of the need of apology.

The "Entrance of the Gods into Walhalla," with which the first program closed, was a triumph of sonority; the giant strides of the gods, or of their horses, resounded all over the place, and the splendid virtuosity of the organization was revealed as in no preceding number.

It is hardly possible that with such audiences as the one of Friday night the tour of the orchestra can be made to pay. And if it does not, the people of the cities in which the organization appears must accept the music as a beautiful greeting from Minneapolis, the originator of the most splendid and generally valuable form of advertising that the world has ever seen.

## BRILLIANT PROGRAM AT SWAYNE STUDIO

The third class by Wager Swayne pupils took place on Tuesday afternoon, February 3rd, at half past five, at the handsome studio on Jackson street, a brilliant program being presented. Swayne's class numbers many talented artist-pupils from Paris, New York, Boston, Detroit and Portland, as well as some of the finest professional pianists of San Francisco and the bay region; so these fortnightly programs, although informal in nature, are of a high professional standard, and are rarely delightful artistic events. The program was as follows: Sonata, Op. 31, No. 3 (first movement) (Beethoven), Miss Enid Newton; Three Preludes (Chopin), Intermezzo (Brahms), Etude Heroique (Leshchetzky), Miss Frances Virginia Melton; Grillen (Schumann), Melody (Dal Yung), Fille aux cheveux de lin (Debussy), Miss Josephine La Coste Neilson; Nocturne (Chopin), Scherzo (Mendelssohn), Miss Ruth Denney; Sonata Pathetique (Beethoven), Landler (Sgambatti), On Wings of Song (Mendelssohn-Liszt), Miss Marion Frazer; Gavotte (Gluck-Brahms), Polonaise (MacDowell), Miss Audrey Beer; Ballade Vene-tienne (Leshchetzky), Jardin sous la pluie (Debussy), Miss Elizabeth Simpson; Gavotte (Bach Saint-Saens), Nocturne (Field), Polonaise Op. 53 (Chopin), Mr. Edwin Calberg.

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## THE GRAND OPERA SEASON

(Continued from page 1, column 2)

cally reduces the admission to less than one half of what it used to be. It is our sincere belief that Mr. Gallo, under present financial conditions, gives us a five dollar performance for \$2.50.

But while the organization as such should not be compared with the Metropolitan Opera Company there are some artists in this organization of Metropolitan material. There is above all Alice Gentle, whose Carmen today is even greater than it was before. Evidently Miss Gentle has studied the role carefully since she last sang it here. In the first place she sings it in French, which is the only language to sing it in in this country, as long as it is not sung in English. Then she has succeeded in toning it down so to speak, taking away the rough edges. Her voice is in excellent condition, ringing out clearly and "silvery" and being never from the pitch. Her acting is convincing and natural. Her appearance strikingly handsome and her deportment is vivacious and not overdone. She gives us a Carmen that stands comparison with the greatest performances of this role in the world, and our judgment would be sadly amiss, if Alice Gentle does not eventually force universal recognition for this excellent Carmen impersonation. We can not imagine a more virile nor realistic bit of histrionic art than Miss Gentle's enactment of the final scene. The fact that nearly every remaining Carmen performance is practically sold out speaks for itself. If you wish to really enjoy an operatic performance don't fail to get your tickets for any Carmen performance for which you are able to secure them.

Another artist of Metropolitan calibre is Marcella Craft, whose Madame Butterfly of last week stands out prominently among the finest achievements of the engagement. The writer has witnessed

Mario, whose flexible, well poised and true voice, coupled with an unusually intelligent application of the art of coloratura singing, make her an artist worthy of the highest respect. As Gilda in Rigoletto, Lucia, Traviata and similar roles, Miss Mario aroused her audiences to the highest pitch of enthusiasm, and it is not easy to stir up our opera loving public to prolonged manifestations of pleasure. They have heard some mighty fine coloratura sopranos, and some of them before the outside world acclaimed them, Queena Mario is by all means one of the very finest coloratura sopranos we have heard in this city. She is well worth hearing and we are certain that you will agree with us in this estimate of her art. Don't miss hearing her.

Among the male artists there is one in particular that we regard of unusual fine calibre. We refer to Vicente Ballester, a young Spanish baritone of exceptional voice and interpretative faculties. His Rigoletto, and Count di Luna, in Trovatore, in particular, stand out prominently among the week's striking artistic features. Mr. Ballester is young, possesses a voice of singular purity and pleasing timbre, and he uses it with fine discretion, never shouting or straining. He also acts with good judgment and indeed is an artist who stands out prominently in any company. You will surely like him.

We are sorry that our space is now exhausted, for we would have liked to speak at length of such competent singers as Boscacci, Agostini, Stella de Mette, Salazar, de Biasi, Calle, Rosina Zotti, Ada Paggi, and others. Romeo Boscacci is to our humble way of thinking, the most competent tenor of the company. His voice is usually dependable and is used intelligently. Of course Agostini is still to be remembered in La Boheme and is still dependable. Unfortunately he was sick last week and could not sing in La Boheme, and was not himself in Mme. Butterfly,

There were further felicitations from C. H. White, and then Mr. Gallo responded, thanking the firm for its regard and well-wishes and speaking of the integrity and high-standing of the Ellison-White Music Bureau.

"The Ellison-White folks have always accorded me wonderful treatment, and it therefore behooves me to reciprocate," said he. "It has been my aim to bring to the Coast a bigger, finer company in every way than before. The American public knows good productions and good singers. In the past few years, particularly, opera has come to mean much to the public generally. We are filling that want."

Prominent musical figures were present at the ceremony, including Oliver O. Young, general manager for Ellison and White.

## MARCO A. M. TROMBONI DIES

Marco A. M. Tromboni, husband of Mme. M. Tromboni, well known as a vocal instructor and artist, passed away recently at his home in Mill Valley, after a brief illness. Mr. Tromboni was 62 years of age and a native of Naples, Italy. He has been a resident of California for

forty years and the picturesque cottage in Mill Valley, over which he and Mme. Tromboni have presided during the last eighteen years, has been the scene of many a musical gathering. Mr. and Mrs. Tromboni have always been noted for their generous hospitality. Although not so well known as a musician, Mr. Tromboni took a lively interest in musical matters, and although rather quiet and unassuming in his manner, he gained hundreds of friends by reason of his optimism, liberality of thought and sympathy in the affairs of those to whom he took a fancy. The many friends of Mme. Tromboni and her daughter, Mrs. E. L. Medlicott, heartily sympathize with the bereaved.

## MISS SHELLEY UP IN THE AIR

Miss Ida Hjerleid Shelley, the successful piano teacher and pianist of Sacramento, had a most thrilling experience the other day when she flew above the State Capitol and over all Sacramento at a height of 4000 feet, higher than Glacier Point above the floor of Yosemite Valley. This was Miss Shelley's first experience on an aeroplane. She was piloted by Lieutenant Fetters.



Presentation of Silver Loving Cup by Ellison-White Music Bureau to Impresario Fortune Gallo, at Portland, Oregon, recently.  
(Left to right—J. R. Ellison, Fortune Gallo, C. H. White)

some excellent performances of Mme. Butterfly, but when it comes to a combination of beauty and flexibility of voice, convincing histrionic ability and an appreciation of the role's dramatic possibilities we have not seen anyone portray this character more impressively than Marcella Craft. She is ideal in the part. Somehow we could never become used to the fact that this role should be acted according to Japanese custom. If all the actors in the story or the cast were acting in Japanese style there might be some excuse. But otherwise it is just as if each tried to be something which the author never intended him to be. The story is not really Japanese, the deportment as suggested by the author is not Japanese. Indeed, nothing is intended to be Japanese. It is merely a story of Western emotions and passions set amidst the picturesque environment of an Oriental atmosphere. And so Marcella Craft's Madame Butterfly is, according to our humble way of thinking, a finer realization of the author's original idea than any other impersonation of the role we have seen. In the final scene that requires an intensely tragic abandon Miss Craft surpassed herself. If you wish to witness a performance of Madame Butterfly that can not be surpassed musically or dramatically, don't miss hearing Marcella Craft.

The coloratura roles of the company are in the careful hands or, to be more concise, in the careful throat, of Queena

but is recovered now. Merola conducts with his usual skill, the operas are all well costumed and tastefully equipped from a scenic standpoint, and indeed anyone at all reasonable will find plenty of enjoyment in attending these performances. Those who can not see anything outside the Metropolitan or European opera houses ought to go to New York or to Europe for their opera, or wait until someone hurries along our own opera house.

## FORTUNE GALLO HONORED

During the engagement of the San Carlo Grand Opera Company in Portland, just before coming to San Francisco, a beautiful silver loving cup was presented to Fortune Gallo, owner of the operatic organization, by the Ellison-White Music Bureau, of Portland, under whose direction the tour of the Pacific Coast is being given.

J. R. Ellison was in charge of the presentation ceremony, and he toasted Mr. Gallo and his aggregation of songbirds in most cordial fashion.

"Our business relations with Mr. Gallo are splendid," said Mr. Ellison. "We made our contract with him some little time ago at certain fixed figures. Prices have risen all over since then. We wondered whether Mr. Gallo would cut expenses, but his company this year is as good as ever. Bully for Mr. Gallo and his stars!"



## Distinguished Honors

The Cross of the "Legion of Honor," France's most coveted decoration, was presented to C. Francis Chickering, son of the famous Jonas Chickering, in addition to the Grand Gold Medal, awarded their exhibit at the *Exposition Universelle* in Paris, 1867, in acknowledgement of the superior art and craftsmanship as represented by the Chickering Piano.

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## FOURTH POPULAR CHAMBER MUSIC CONCERT

Delightful Program Presented in a Manner Revealing  
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of Musical Understanding

By ALFRED METZGER

Although the fourth popular concert of the Chamber Music Society of San Francisco took place on the same evening when Jascha Heifetz gave his second concert at Scottish Rite Auditorium last Tuesday, there was the usual large audience in attendance when Messrs. Louis Persinger and Horace Britt opened the program with Halvorsen's Passacaglia for violin and cello. As the program stated this work is written after the style of Handel and arranged for the two instruments by Michael Press. It is a most skillful and clever piece of theoretical expression and most difficult from a technical standpoint. Messrs. Persinger and Britt did not only overcome the various technical intricacies existing both in finger dexterity and rhythm, but they invested it with a certain musical intelligence which was most difficult under the circumstances. By this we mean it is not quite as musical a composition as it is ingenious from a technical standpoint. Therefore the expressive phrasing of the artists is particularly worthy of praise.

The Mozart F major Quartet for flute and strings was given a most enjoyable interpretation as the works of this master always are by this organization. Elias M. Hecht, skillfully and judiciously assisted by Louis Ford, Nathan Firestone and Horace Britt, gave an excellent account of himself. Mr. Hecht is constantly gaining by practical experience and shows additional progress and growth as well as artistic maturity at each subsequent event. He has attained remarkable warmth of tone, assurance in musical phrasing and judgment in artistic proportions. In the most friendly spirit in the world we must suggest that he apply the repose he has gained in his interpretations to his physical deportment. Possibly without knowing it Mr. Hecht is constantly swaying his body to the rhythm of the music, which action, while revealing his inborn temperament, does not coincide with the absolute repose that should prevail in a classic concert. We know that Mr. Hecht has sufficient pride in his work to wish to be told anything not conformant with the dignity of a professional performance and noticeable to the casual onlooker. If we did not think so we would not go to the trouble to point out a matter seemingly so trivial and yet so important.

Messrs. Persinger, Ford, Firestone and Britt played Beethoven's Cavatina, Op. 130 and Mendelssohn's Canzonetta, Op. 12, with an exceedingly charming finesse and a depth of sentiment that could not help but enthrall their hearers. We can not repeat too often how greatly we admire the purity of tone, uniformity of timbre, accuracy of intonation and unanimity of phrasing which the Chamber Music Society invariably re-

veals at each concert. The concluding numbers were Lamento, Rondo, for flute and strings by Gouvy, and the Grieg G minor Quartet op. 27. Owing to the fact that we had to leave in order to attend the second Heifetz concert we are not able to express a personal opinion, but having heard these musicians play the same works before we feel confident that they closed the program with the same effective musicianly interpretation with which they interpreted the three opening numbers.

The fifth regular concert will take place on Tuesday evening, February 24th, and the program will consist of: Impromptu Elaborations of an original theme, op. No. 7 for string quartet (Gardner), first performance in San Francisco; Quartet A major for flute and strings (Mozart); Quartet A minor op. 51, No. 2, for strings (Brahms).

## ALLAN BIER TO GIVE PIANO RECITAL

The many friends and admirers of Allan Bier will be pleased to hear that this excellent young artist will give a piano recital at Scottish Rite Auditorium on Thursday evening, February 19th. Mr. Bier belongs, beyond a doubt, among our foremost pianists and his only too rare public appearances are invariably greeted with gratification and pleasure by hundreds of music lovers. Mr. Bier is a serious musician and a conscientious artist for which reason he always compiles an interesting and representative program of piano compositions. On this occasion he will play: Three Preludes and Fugues (Bach), Arabesque (Schumann), Prelude, Chorale and Fugue (Franck), Sonata B flat minor (Chopin). Tickets will be \$1.50 and \$1 and are now on sale at Sherman, Clay & Co. The concert will be under the management of Jessica Colbert.

## SAN CARLO OPERA COMPANY IN FINAL WEEK

With the performance of the perennial favorite, "The Barber of Seville," on Sunday night, February 15th, in the Curran, the San Carlo Grand Opera Company, which has provided such a successful season under the managerial wing of Fortune Gallo, will enter upon the third and final week of its engagement. Gallo has completely kept faith with the San Francisco favorite, and has provided casts, orchestras and productions of the first water. The result has been the most prosperous season, from a box office standpoint, ever given here.

Queenie Mario, the delightful coloratura of the San Carlo forces, will be heard to fine advantage in "The Barber of Seville," on Sunday; as Gilda, in "Rigoletto," on Thursday night, and in "The Love Tales of Hoffman," scheduled for Saturday afternoon.

Alice Gentle will repeat her wonderful "Carmen" on Monday night. On Wednesday she will sing Santuzza in "Cavalleria Rusticana" with Rosina Zotti in "I Pagliacci." Miss Gentle will also sing the leading role on Friday night in Verdi's "La Forza del Destino," which has not been given here in many years and is eagerly awaited.

In response to numerous requests, Puccini's "Butterfly" is to be given again on Tuesday night, with Marcella Craft in her peerless portrayal of Cio-Cio-San, which aroused such enthusiasm on its presentations here.

Maude Fay, San Francisco's famous daughter, who scored as "Aida," will on Thursday matinee give her celebrated interpretation of Marguerite in "Faust."

The favorite mezzos—Stella De Mette, Alice Homer, Ada Paggi; the tenors—Salazar, Agostini and Boscacci; the baritones—Ballester and Valle; the basses—De Biasi and Cervi, together with the other noted artists, will be most happily cast.

The Pacific Coast tour is under the direction of the Ellison-White Music Bureau of Portland, Oregon.

## ALCAZAR

The playful piquancies of the honeymoon farce, "Please Get Married," this week, will be followed at the Alcazar next Sunday by a farewell revival of Jean Webster's tender and affecting romance "Daddy Long Legs." Here is a wonderful comedy of resistless pathos and delicate, fanciful humor that has survived the mutilation and vulgarizing to which it was subjected when burlesqued in pantomime. If ever the value of the spoken word, the music of human diction, the charm of fascinating personality found triumphant demonstration it has been in the original dramatization of Jean Webster's quaint little volume which lays bare the heart of an oppressed child and the soul of a sensitive, strangely gifted young woman. The Alcazar seating capacity proved wholly inadequate when "Daddy Long Legs" was acted in January and May of last year. Belle Bennett has shown the finest phases of her emotional ability as Judy, whimsical little waif of the John Grier Orphanage. Clay Clement has the delightful role of her fairy god-father. Emelie Melville again appears as the eccentric old housekeeper. Clifford Alexander is the vivacious Jimmy. The mischievous boarding school girls are assigned to Emily Pinter and Zita Williams, the latter a New Orleans beauty late of the Ziegfeld Follies, whose ambition leads higher.

"The Woman in Room 13," that proved New York's best melodramatic thriller last season, will unfold its amazing mysteries for the first time in San Francisco on Sunday, February 22nd. It is by Samuel Shipman and Max Marcin, master melodramatic craftsmen, who collaborated in "Friendly Enemies," "The House of Glass" and "Eyes of Youth."

Lion Goldwasser, the able violinist, who for several years was prominently associated with local musical affairs, is occupying the second violin desk with the Minneapolis orchestra, being assistant concertmaster. Mr. Goldwasser tells us that Israel Seligman, the brilliant pianist, formerly of this city, is quite successful in New York. He recently appeared as soloist with the MacDowell Club.

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## COMING ATTRACTIONS

**Heifetz Tomorrow Afternoon.**—Jascha Heifetz plays at the Columbia tomorrow afternoon. Manager Selby C. Oppenheimer, under whose direction Heifetz has played the most successful concert engagement ever given in San Francisco, announces that all the seats are sold, even including the full capacity of stage space, but that a few standing room tickets will be sold at the Columbia tomorrow afternoon. With Samuel Chotzinoff at the piano tomorrow's program will be as follows: Sonata G minor (Tartini), Concerto in E minor, op. 64 (Mendelssohn), Nocturne E minor (Chopin-Auer), Hungarian Dance No. 7 (Brahms), Caprice No. 13, Caprice No. 20 (Paganini), Melodie (Tchaikowsky), Ronde des Lutins (Bazzini).

**Sophie Braslau.**—The Chicago "American" calls Sophie Braslau "The great coloratura contralto" and the expression certainly had good foundation after a recent performance Miss Braslau gave of "Ah Quel Giorno" from Rossini's "Semiramide" at a concert with the Chicago Symphony Orchestra. The aria is a brilliant and florid one, demanding a facile singer as well as a dramatic one, it abounds with runs, trills, staccati, in fact all the polished technique of a high soprano is required. All of the Chicago critics lauded Miss Braslau, Mr. Donaghy in the "Tribune" remarking that she carried off greater honors than any soloist who had appeared with the orchestra in many seasons. Her recent engagement as "guest star" with the Chicago Opera Company to sing the role of "Amneris" in Aida, her memorable creation of and success in the name part of Cadman's American Indian opera "Shanewis," and her multiple activities at the Metropolitan in New York, as well as her stunning concert successes throughout the east have easily stamped Sophie Braslau as the foremost of the younger generation of contraltos. Her first western appearance will be made at the Columbia Theatre on Sunday afternoon, March 7th, where under the management of Selby C. Oppenheimer, she will be heard in an unusually fine song recital.

**Alfred Cortot Coming.**—France's famous pianist has returned to America for a recital tour. Music lovers will vividly remember the triumphs of Alfred Cortot when on tour last year with the National French orchestra, they will remember how his audiences literally rose in their seats to cheer the great pianist, and how scenes comparable only to the first triumphs of Paderewski followed his every appearance. Cortot is one of the great masters of today, he is the type of live, romantic, inspiring player, and since he has renewed his playing in America these two months past, he has more than duplicated his sensational appearances of a year ago. San Francisco will hear this famous pianist in one recital only, the necessities of his tour bar more, at the Columbia Theatre, on Sunday afternoon, March 14th, under the Selby C. Oppenheimer management.

**Unusual Concert Possible.**—The unusual booking arrangement that brings to San Francisco at practically the same time two of the greatest of French artists, may possibly result in a superb musical feast for local music lovers, for Manager Selby C. Oppenheimer is now working on the possibility of combining the talents of Alfred Cortot, the famous French pianist, and Jacques Thibaud, the equally famous French violinist, into a huge joint recital. In the event that this splendid achievement can be consummated Oppenheimer intends to arrange with the string section of the splendid Chamber Music Society of San Francisco, and present to a San Francisco audience for the first time the "Chamber Concerto" by Ernest Chausson. This composition is written for solo piano and violin, which parts, of course, would be played by Cortot and Thibaud, assisted by string quartet, which in the capable hands of Messrs. Persinger, Britt, Ford and Firestone, would act as a wondrous background for the stars. Other unusual works would be included in the program, which would be the most important ever presented in this city. As quickly as definite details are completed further announcements will be made.

**The Flonzaley Quartet.**—Famous as the greatest chamber music organization in existence, The Flonzaley Quartet, occupying a unique position as the most musical of all ensembles, will again visit the Pacific Coast in April. The four famous members of this organization, devoted to chamber music as their life work, have been associated with one another for seventeen seasons, devoting every moment of their time to their stupendous art. Under Manager Selby C. Oppenheimer's direction three programs will be played here during the week of April 11th. Subscription tickets for the three concerts, at a liberally reduced rate, will be offered music lovers.

Stracciari, one of the greatest of living baritones, is already headed westward, and this time will positively give San Francisco a specimen of his superb voice and art. He is scheduled for concert appearances in April.

### THE MINNEAPOLIS SYMPHONY ORCHESTRA

Inasmuch as George Edwards has already reviewed the Friday evening concert of the Minneapolis Symphony Orchestra there remains but little for us to say of the remaining concerts. The remaining two programs on Saturday and Sunday nights contained nothing new to us. Of special interest was the Tchaikowsky-Wagner program of Sunday evening to which was added the Woodland Sketches Suite by MacDowell. Like Mr. Edwards we are compelled to admire the personnel of this organization, especially the brasses and woodwind. Mr. Oberhofer has well been named the

poet among the conductors, but both Wagner and Tchaikowsky demand something more than poetic expression they require decidedly dramatic interpretations. However, tastes differ and there are no doubt many people who admire Mr. Oberhofer's conception of Wagner and Tchaikowsky. They have a perfect right to their opinion. Ours doesn't agree with them.

### QUEENA MARIO IS THE STAR IN "LA BOHEME"

Merola Conducts in Excellent Style—Bascacci Proves Realistic as Rudolfo—Chorus and Scenery Satisfactory

By GEORGE EDWARDS

However much the artificial qualities of opera may be sneered at, it appears that the public insists upon it as a perennial source of amusement, if not of edification. Whether or not the voice of the people is the voice of God, it is certain that the voice of opera is the voice of the people; and even Italian opera, against which Wagner hurled invectives and aimed reforms, appears never to fail in delighting. The Italians have never accepted the Wagnerian theory of leit-motive; whether Puccini has expressed himself on the subject or not, in La Boheme he has employed it constantly, but only in its worst features. Subtly, and with infinite metamorphoses of form and variety of contrapuntal association Wagner used it as the most organic method for obtaining coherence through repetition. His motives were usually not longer than a bar, a unit which lends itself to workable variety in development.

Baldly, and in chunks seldom less than an entire phrase, in length with no change whatever in harmony, and very little in instrumentation, Puccini introduces his characters in La Vie de Boheme. As these sugary lumps are almost the only lyrical elements in arid stretches of recitative their dramatic intention is inescapable—a reason, perhaps, why the opera is popular. A series of scenes rather than a developed story, a view is none the less accurately given of the Bohemia of Coret, Gautier, Rousseau. The impulsive life, the hand to mouth existence, the fickleness and fidelity, the laughter and tears, and above all the thoughtless courage of the artists are adequately portrayed. But the "make-ups" require a change to render the characters intelligible to American audiences. The youth of Paris wear, or did so before the war, beards. The life of Bohemia was peculiarly a youthful affair. "What is clever and quaint in youth from twenty to thirty," says one commentator, "is vicious in an older person." The spectacle of middle-aged people engaged in the childish life imaged by the actors at the Curran Theatre Saturday afternoon could only add another element to the list of artificialities charged against opera as an art-form. An all-round reduction in the age of the make-ups would render the drama more convincing.

Gaetano Merola, as conductor, gave splendid support to the singers, and accomplished his task of maintaining the complicated ensemble with success. How this is accomplished with so large a repertoire and with an orchestra practically newly assembled for the opera season is a technical mystery.

Queena Mario was a splendid Mimi. Her lovely penetrating voice was intriguing in solo and thrilling in ensemble. Her acting was captivating, her cough heart-rending, and even her manner of receiving applause could not but endear her to the audience, with which she is evidently popular. Romeo Bascacci acted the part of Rudolfo with realism, humor and pathos. Virginia Pierce and Vicente Ballester took the parts respectively of Musetta and Marcel. The chorus assisted in its small bits adequately, and the scenery was good.

### RUDOLPH GANZ'S FIRST MASTER CLASS

The first Ganz Master Class in America will be held in Kansas City, Mo., under the personal direction of W. A. Fritschy, the well known concert manager, for five weeks, beginning June 21, 1920. There will be a limited class of playing and a large number of listening students. There also will be five special features connected with the course, details of which will soon be published. During his extensive concert tours, Mr. Ganz has met again so many of his former pupils who have expressed the desire of returning under his artistic influence, that he decided to devote the early part of the summer to this long-looked for Master Class which will be the first of its kind in the great Middle West.

### MRS. WILHELMINA GIANNINI RECITAL

On the evening of the sixteenth of January, at her residence studio in Alameda, Mrs. Katherine Neilson presented her pupil, Mrs. Wilhelmina Giannini, in a song recital before a few invited guests. Mrs. Giannini is a young singer and has been studying with Mrs. Neilson for two years, but that the time has been well spent was demonstrated in the ease of performance and the fine development shown along all lines of vocal art, for the program was compiled to show the versatility of the singer.

The voice is one of more than ordinary sweetness, and bird-like clarity and fluency combined with an intense love of her work make for warmth of expression not ordinarily found in the voice which is of a coloratura character. Mrs. Neilson accompanied her pupil during her numbers, which were given as follows: Songs:—My Love o' Yon, Somebody's Dear Eyes, A Song of May and The Meadow Lark (Abbie Gerrish-Jones), Hamlet's Soliloquy (Shakespeare) recited by Francis Neilson. Songs:—If With All Your Hearts (Elijah), Vilanelle (del Aqua), Sunrise (Wekerlin).

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#### MME. HELEN STANLEY IS SUCCESS IN OAKLAND

Distinguished American Soprano Pleases Large Audience in the Oakland Auditorium Theatre With Her Delightful Art

By ELIZABETH WESTGATE

Madame Helen Stanley's re-appearance in the West this time as a singer of songs instead of in operatic roles was the occasion of the gathering of a large audience at the Oakland Auditorium Theatre Tuesday evening, January 20th. It was the second in the series of Artists' concerts, managed by Miss Z. W. Potter, and so successful that the remainder of the season is anticipated with great pleasure.

When Mme. Stanley was on the Coast several years ago in opera Mr. Steindorff was fortunate enough to secure her for the production of Rossini's Stabat Mater on Good Friday. In this she made a notable impression. (Other singers from the opera, including George Hamlin and Henri Scott, were also engaged for the same occasion.) At that time many persons believed that Helen Stanley's future success would be in Oratorio and recital; and so it has proved.

Tuesday night's program, composed chiefly of lyric compositions, was a delight from beginning to end. The voice has a sort of angelic purity, emitted without effort in every part of its long range. It is warm and velvety, the coloratura is exquisite, not cold and accurate, but inspired by sympathy far from usual in a brilliant organ. Capable of every nuance and gaining in beauty with each song, it is a voice which one could hear endlessly, with ever-growing pleasure.

The one operatic aria which Mme. Stanley gave was the dramatic 'Un bel di from Madame Butterfly. It was given a poignancy and beauty most convincing.

#### SWAYNE PUPIL PLAYS BRILLIANTLY

Miss Marion Fraser, the gifted young Detroit pianist who followed Wager Swayne to San Francisco to prepare advanced concert repertoire, gave a brilliantly successful recital before the Century Club on Wednesday afternoon, January twenty-first. The charming artist was heard in an exacting program of classical and modern compositions which she played in a manner that earned for her a veritable ovation. Particularly worthy of mention was the "Alhoro del Grazioso" Ravel, which was interpreted with delightful humor and brilliant effect, and the Liszt Rhapsody, in which she electrified her audience by her thrilling bravura and dramatic climaxes. The large and enthusiastic audience showered Miss Fraser with every mark of approval, and the splendid gifts of this rising artist were never more evident than upon this occasion. The program was as follows: Sonata, Op. 13 (Beethoven), Landler (Sgambati), Alhoro del Gracioso (Ravel), Etude (Chopin), Scherzo (Chopin), Rondo Capriccioso (Mendelssohn), On Wings of Song (Mendelssohn-Liszt), Rhapsody (Liszt).

#### AESTHETIC ARTS ASSOCIATION MEETING

The Aesthetic Arts Association held its January meeting in the Borgia room of the Hotel St. Francis, on Tuesday evening. This association, of which Miss Hilda Heide is the president, is attracting a goodly number from the younger element that are devoting their energies to the promotion of an artistic fellowship in San Francisco. The program was as follows: A group of songs, Miss Ethel Johnson; Piano, Mr. Walter Frank Wenzel, (a) Bourée (Bach), (b) Melody

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SUNDAY, Feb. 15, - BARBER OF SEVILLE  
With Mario, Homer, Bosacchi, Valle

MONDAY, Feb. 16, - CARMEN  
With Gentle, Zotti, Salazar, Ballester

TUESDAY, Feb. 17, - BUTTERFLY  
With Craft, De Mette, Agostini, Valle

WED., Feb. 18, CAVALLERIA - PPAGLIACCI  
With Gentle, De Mette, Bosacchi, Galazzi—With  
Zotti, Salazar, Ballester

THURSDAY MAT., Feb. 19, - FAUST  
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THURSDAY EVE., Feb. 19, - RIGOLETTO  
With Mario, De Mette, Agostini, Ballester

FRIDAY, Feb. 20, - LA FORZA DEL DESTINO  
With Gentle, Paggi, Bosacchi, Ballester

SAT. MAT., Feb. 21, LOVE TALES OF HOFFMAN  
With Mario, Paggi, Agostini, Galazzi

SAT. EVE., Feb. 21, - IL TROVATORE  
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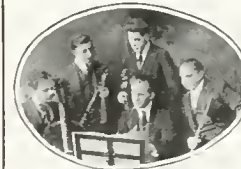
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## GALLI-CURCI RECAPTURES NEW YORK

Farrar Repeats Brilliant Performance in "Zaza."  
Metropolis Enjoys De Koven's Last Work.  
American Singers Continue Ruddigore  
Indefinitely. Victor Herbert Launches  
Another Musical Comedy

New York, Feb. 8.—Mme. Galli-Curci opened the second week of the Chicago Opera Company at the Lexington last Monday night in "La Traviata." Violetta is not her best role but she was in excellent voice and sang to a crowded house. So what more could she and the management wish. In commenting upon the drawing power of this star, James Gibbons Huneker, critic of the World, said:

"The voice of Galli-Curci is of lovely quality, particularly in the middle register; not golden as was Melba's, not 'white,' but smooth, velvety and possessing a ductile sweetness. However, this natural gift is less admired than her staccato, which is not brilliant though facile, and her trill, which is flexible but unequal. As it is produced not altogether by the glottis, it sags from true pitch. The reason that she occasionally deviates from the key is because her voice is not accurately focussed on the hard resonators (forehead, nose, teeth); she allows her tone to spread in the month before she brings it to the front of her face, and thus it wastes away on the soft tissues. Hence the imperfect vibrations. She does not make the most of her mellifluous vocal organs, and it is difficult for a singer to change her habits overnight. She is not so brilliant as Tetrazzini. She is a lyric soprano. She has a sympathetic delivery, yet lacks variety in tone color. She showers her staccati with effortless art. Dynamic tang is absent from her temperament. She is as gentle as root beer. She is not a stylist. But there is compensating charm. The general public, which dearly loves a music box, recognizes the appeal, therefore the sold-out houses."

At the Metropolitan Opera House last Monday night the second performance of "Zaza" took place. The repetition of the work had been postponed because of the illness of Mr. Crimi. The performance served to confirm the impression gained at the initial representation, that Leoncavallo had written an opera likely to retain a place in the repertory of the Metropolitan Opera House. The opera was heard by a large audience, which applauded Miss Farrar's brilliant impersonation. Mr. Crimi had recovered from his indisposition, and was able to give his best efforts to the role of Dufresne.

The Chicago Opera Company produced on Friday evening at the Lexington Theatre, an American composition, "Rip Van Winkle," the music by the late Reginald de Koven, the libretto by Percy Mackaye, who had collaborated before, in the opera of "The Canterbury Pilgrims," produced at the Metropolitan Opera House three seasons ago. Rip Van Winkle was sung in English by the following cast: Peterkee Vedder, Evelyn Herbert, Rip Van Winkle, Georges Baklanoff, Hendrick Hudson, Hector Dufranne, Dirck Spuytenduyvil, Edouard Coteuil, Nicholas Vedder, Gustav Huberdeau, Katrina Vedder, Edna Darch, Derrick Van Bummel, Constantin Nicolay, Jan Van Bummel, Edmond Warnery, Hans Van Bummel, Howard Carroll, Goose Girl, Emma Noe; and Conductor, Alexander Smallens.

After the second act Mr. Mackaye, who appeared on the stage with Mr. Baklanoff, Miss Herbert and Mr. Smallens, spoke of the loss that had been suffered in the death of Mr. de Koven and Mr. Campanini, and paid warm tribute to Mr. de Koven's work for American opera. Mr. De Koven lived to see his last opera successfully produced in Chicago by the organization Cleofonte Campinini made, though the impresario who commissioned the composer to write the opera predeceased him. Rip Van Winkle will grow in popularity. It should be repeated frequently.

Serge Rachmaninoff, playing the solo part in his own third piano concerto with Walter Damrosch and the Symphony Orchestra at Carnegie Hall Thursday afternoon, evoked an ovation like that he won playing in the same work at Aeolian Hall recently. Tchaikowsky's "Pathetique" symphony and Chadwick's symphonic poem "Aphrodite" were played superbly by Mr. Damrosch and his orchestra.

Carlos Salzedo, the distinguished harpist, led the Salzedo Harp Ensemble in a concert at Aeolian Hall Thursday night. For a steady musical diet a harp ensemble might not do, but as an occasional interlude it furnishes excellent entertainment.

Mr. Salzedo's own compositions, distinctly of the modern Russian and French schools, made up the program.

Victor Herbert's new musical play, "My Golden Girl," with libretto by J. Arnold Knimmer, had its first representation here last Monday night at the Nora Bayes Theatre. The plot concerns the trouble of a husband and wife, the former having bassoon-playing as a hobby and the latter outdoor sports, which, of course, makes for trouble, which—equally of course—is adjusted. Victor Morly, Marie Carroll and Ned A. Sparks are in the cast. Among the hits of the evening was "Shooting Star" as sung by Jeannette Dietrich. Mr. Herbert himself conducted the initial performance and received an ovation.

Mabel Carlew Smith, formerly a Chicago singer but now soloist of the church of the Pilgrims here, gave her first recital in Aeolian Hall on Friday afternoon under the management of London Charlton. She gave pleasure in such airs as Tremisot's "Summer Night" or Alexander George's "Hymn to the Sun," among French pieces, or Lester's "Death of the Nightingale" and Sturkow Rider's "Loneliness," in English. William Arms Fischer's "I Heard a Cry" earned an encore. Other selections which caught the fancy of the audience were



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## What a Few Pacific Coast Critics Say:

RAY C. B. BROWN, *San Francisco Examiner*, July 13, 1919:

"Here is an artist unheralded by the encomiums of critics and press agents, who has the equipment of technique and the quality of mind, that go to the making of a solid reputation. An individual interpretative insight and directed by an eager and questing mentality."

ALFRED METZGER, *Pacific Coast Musical Review*, July 12, 1919:

"Technically and musically he gave evidence of unquestionably sound musicianship. He exhibited a virility of execution and thoroughness of grasp."

W. H. PORTERFIELD, *San Diego Sun*, June 13, 1919:

Edward Schlossberg, pianist, is an artist destined to high distinction. He is equipped to interpret with beauty and distinction, not only the classic masters of the past, but the most ultra of the ultra-modern French school. Schlossberg's playing has character and imagination."

TYNDALL GRAY, in *Musical Courier*:

"Edward Schlossberg revealed that innate sense of artistry which creates pleasure in the listener—that certain something that some call fire and others conviction—the quality that illuminates. He shows a poetic conception in all he plays. He is by every instinct, a pianist. Schlossberg easily arouses interest in his work and impresses his audience with his sincerity and heroic disposition."

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The willingness of the late Capt. Joseph Raphael De Lamar, capitalist and mine owner, who left nearly \$30,000,000 when he died, December 1, 1918, to manage the speculative stock transactions of his friends in musical and social circles, and to guarantee them against any loss due to his supervision over the buying and selling of their stocks, will cost his estate \$54,007 more as the result of a judgment signed in the Supreme Court last week. The money will go to Mme. Frances Alda Casazza, Metropolitan prima donna, wife of Manager Gatti-Casazza. Mme. Alda was one of a dozen friends of Capt. De Lamar who filed suit after his death for stock losses resulting from his promise to manage their accounts. Frank Pollock, an opera tenor, claims \$8,000 for losses and Albert Morris Baghy, the concert manager, asks \$122,758. Several claimants besides Madame Alda have recovered damages from the estate, which will reduce the sum that will go to Harvard, Columbia and Johns Hopkins Universities as residuary legatees after the payment of \$10,000,000 to Miss Alice De Lamar, the decedent's only child.

Maurice Maeterlinck saw his drama "Pelleas et Melisande" for the first time as an opera at the performance given by the Chicago Opera Company Tuesday night at the Lexington Theatre. Between the acts M. Maeterlinck said that years ago he had sworn never to listen to the opera, but that he had broken his oath out of respect for America and Mary Garden. The poet added that in spite of being tone deaf he had passed a very pleasant evening. With him in the right hand stage box were his wife and Henry Russell.

The Berkshire String Quartet drew a large audience to Aeolian Hall Tuesday night. This organization has won a firm position in the world of chamber music. Tuesday night's program consisted of the Schumann Quartet No. 3 in A major, Engene Goosen's Phantasy Quartet, and the Brahms F minor Quintet for piano and strings, in which Benno Moisteriwitsch was the assisting artist. The audience was especially interested in the Schumann Quartet. It also liked the Goosens Quartet, an excellent example of the modern English school.

The long heralded music week for New York, the aim of which was to make people give more thought to music and to bring this influence to the attention of every individual and into every home, was opened last Sunday morning by unusual ringing of chimes and by special song services and addresses in many churches. The big feature of the week opened on Monday in the Grand Central Palace. The National Music Show it was called. One hundred exhibits, representing a total cost of more than \$2,000,000, were installed. Pianos, reproducing pianos, talking machines and other sorts of musical instruments were shown in various stages of development. Processes of manufacture also were exhibited. Recitals were in progress on all three floors, all concerts being free to visitors.

Gavin Dhu High.

## ORPHEUM

Coletta Ryan and Leta Orlob, who head the Orpheum bill next week, are two attractive girls who sing delightfully. They have had the best musical training this country affords and have proved one of the greatest successes of the present vaudeville season. Among the songs they give are, "When You're Alone," "Venetian Moon," "Ghost of The Shimmy," "Nobody Knows," "What's the Use of Kicking," and "My Isle of Golden

Dreams." For Pity's Sake, a travesty on the old time melodrama, introduces a troupe of barnstormers in a very primitive rural opera house. The manager of the so-called opera house is Cy Splivins, a versatile genius, who is bill sticker, property man, scene shifter, stage manager, announcer, and general factotum. This role is played by Thomas Duray and is one of the cleverest and most amusing characterizations ever presented to an audience.

Elsa Ruegger, the celebrated Belgian 'cellist, requires no eulogy in this city, which has been the scene of many of her triumphs. Famous internationally, she is conceded to be the world's greatest lady 'cellist and is included in the very small circle of eminent musicians. She is assisted by Edmund Lichtenstein, the renowned conductor. Wallace Bradley and Grette Ardine will present their new and very fascinating offering "Follies of Song and Dance" which is a capital vehicle for the full display of their versatile talents and one of the most enjoyable and popular contributions to vaudiville.

Kenney and Hollis, the original college boys, will appear in "Freshly's Initiation," a self explanatory title. It furnishes plots and laughter for a dozen vaudeville acts and consists of a lot of humorous pranks related in song and story. Dick Duffey and Betty Caldwell will be responsible for a new flirtation act entitled "By the Lamp Post." In song and prose they make love in a lingo that is most appalling. Duffey is a fine light comedian and Miss Caldwell a pretty brunette and a clever ingenue.

Mlle. Lucille will introduce her remarkable cockatoo named Cockie. Like other parrots he possesses the power of speech and carries on with his mistress a rather extended conversation. He tells a funny story in a manner worthy of a monologist, does some singing and gives an excellent imitation of a cornet. Cockie was a sensation at the Empire Music Hall, London, and the Alhambra Theatre, Paris. The novelty of the coming bill is instanced by the fact that it will contain only one holdover, the successful musical comedy, "The Little Cottage."

## RECORD OF WAR CAMP COMMUNITY SERVICE

Some interesting figures are to hand regarding the Community Singing work under the auspices of the War Camp Community Service in Oakland during the past year. Reports of the work of the Song Organizer, Herman Brouwer, who served from February 1, 1919, to August 25, 1919, and Roy D. McCarthy who took charge of the work August 25, 1919, and is the present Music Organizer in Oakland, show that 637 "sings" were held during the period of one year with a total attendance of 358,549 persons. Thirty-four volunteer song leaders assisted in the conducting of the "sings."

These "sings" were held at industrial plants, department stores, meetings of civic and fraternal organizations, churches, women's clubs, public parks, Municipal Auditoriums, theaters and in almost every place where any number of people gathered. Among the activities carried out under Mr. McCarthy's direction was a class for the training of volunteer song leaders which had an attendance of fifteen people. The influence of Community Singing upon the morale of the public as carried on under the auspices of the War Camp Community Service all over the country during the war period, constituted a very potent force in the promotion of patriotism and unity of feeling.

Now that the war period is passed, it is encouraging to know that the Community Singing work will enter upon a broader field in the promotion of community music along cultural lines under the supervision of Community Service, the peace-time-successor of the War Camp Community Service.



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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXVII. No. 21

SAN FRANCISCO, SATURDAY, FEBRUARY 21, 1920.

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## MANY TURNED AWAY AT HEIFETZ CONCERTS PERSINGER SOLOIST AT 10TH SYMPHONY PAIR

Thousands of Disappointed People Fail to Gain Admission--The Fifth Concert to be Given Tomorrow Sold Out in First Two Days of Week--Controversy Regarding the Virtuoso's Serious and Dignified Deportment Toward Audience

By ALFRED METZGER

Since writing the last review of Jascha Heifetz' violinistic art for the Pacific Coast Musical Review, we have heard this extraordinary young genius in three more recitals. Two of these took place at the Scottish Rite Auditorium on Tuesday and Friday evenings, February 10th and 13th and one at the Columbia Theatre on Sunday afternoon, February 15th. On each occasion hundreds of people were turned away. At Sunday's concert alone enough people were unable to gain admission to more than again crowd the theatre. It is safe to say that Heifetz would have crowded the Exposition Auditorium on the two occasions first announced.

And we must repeat that both Jascha Heifetz and Selby C. Oppenheimer are entitled to the gratitude of our musical public for their willingness to sacrifice a part of the financial success in order to make the artistic triumph more complete. Every time we listened to Heifetz's delicate expression of certain pianissimo or harmonic passages we could not help but thank both him and Mr. Oppenheimer for being able to hear this refined artistry, which would have been impossible at the Exposition Auditorium.

As a rule we never refer to an artist's personal habits when reviewing a concert. It is our conviction that as long as an artist satisfies from a musical standpoint his personal appearance or deportment is negligible. But there seems to have arisen a misunderstanding between Heifetz and our musical public which should be corrected. Jascha Heifetz has expressed himself privately, which expression was not intended for publication, but which we overheard accidentally discussed by third parties, and therefore are justified to quote without breaking any confidences. It seems Mr. Heifetz was somewhat disappointed in the attitude of his San Francisco audiences at the conclusion of his concerts and during the course of the program. He is used to have people demand four or five and even six encores very vociferously, and at the end of the program they make a rush toward the stage showing their enthusiasm in no uncertain terms. This does not mean that he expects the ladies to embrace the opportunity, but he would like to see more personal interest shown in his work.

On the other hand, the San Francisco musical public accuses Jascha Heifetz of warmth and cordiality. They would like to see him smile now and then and show reciprocity of the kindly and affectionate regard in which they hold him. His serious expression annoys them a little, and they have come to the erroneous conclusion that Heifetz doesn't want to "encore" so much, and that he is "tired" from playing such a long program. Besides some people think more of making a rush for the street cars to get home on time than to listen still longer to the entrancing interpretations of this genius of the violin.

Now both parties to the controversy expect something which the other does not possess. While Heifetz can laugh and joke outside the concert room--and the writer can testify to his human trait in this respect--he takes his work seriously, and does not believe in an artist flirting with his audience. The writer thoroughly believes in the dignity and aloofness of an artist who appears before the public. Mr. Heifetz only adds to the respect in which he is held by serious musicians when he strictly attends to his work and lets nothing interfere with the seriousness of the business at hand.

On the other hand Mr. Heifetz misunderstands the character of our musical public. That our music lovers can be demonstrative was evidenced by the cheers and bravos that made Scottish Rite Hall tremble on Tuesday evening of last week. Besides the box office is the best indication in what high regard Mr. Heifetz is held in this city. But our people are also thoughtful of the proprieties due an artist. They do not agree with certain musical fanatics that an artist should be mobbed at the end of a con-

Concert Master of San Francisco Symphony Orchestra Gives Brilliant Interpretation of Saint-Saens' B Minor Concerto--Alfred Hertz and Orchestra Impress Large Audience with Masterly Reading of Brahms 4th Symphony--Posthumous Tchaikowsky Work

By ALFRED METZGER

Large and enthusiastic audiences attended the tenth pair of symphony concerts which were given by the San Francisco Symphony Orchestra at the Curran Theatre on Friday and Sunday afternoons, February 13th and 15th. This fact is so much more creditable when it is known that there were several counter attractions that set a severe tax on the purses and time of our music loving public. The Heifetz concerts attracted several thousand people during the week and the San Carlo Opera Company

concerto Mr. Persinger is at his best. His fine, clean and flexible tone, his judgment in the expression of refined and poetic musical sentiments, his appealing and colorful phrasing and his finished technical skill combined on this occasion to emphasize his artistry which we always have admired and which even under these trying conditions, made themselves known as impressively as of yore. Particularly enjoyable were the first and last movements where artistic finesse and purity of intonation are such important factors in the successful interpretation of the work. Rhythmically and from the standpoint of sentiment Mr. Persinger gave us a most brilliant exposition of the work and the hearty and prolonged ovation which his audience was quick to bestow upon him was sufficient evidence for the real triumph he achieved.

The other important feature of the program was the unforgettable Fourth Symphony in E minor by Brahms. Every time we hear Alfred Hertz conduct a Brahms Symphony we become more and more convinced that we know of no one who can interpret these intellectually emotional works better than he. There is a breadth and warmth in Mr. Hertz' conception of Brahms that we have not been able to find anywhere else but under his guidance. He succeeds not only in bringing out the more tragic and passionate depths of the work, but he occasionally finds a lighter vein and by reason of these contrasts avoids a certain element of monotony which practically all other conductors we have heard did not succeed in preventing.

Particularly enjoyable is Mr. Hertz' emphasis of the various themes introduced in groups of instruments. You can always follow these ideas throughout the orchestra and even without reading the program notes comprehend the gradual development of the composer's thoughts. This is what is known plasticity of conducting and Mr. Hertz is a past-master in this artistic science. Somehow we could not quite enthuse over Tchaikowsky's *Voyvode*, op. 78. Like so many posthumous works it does not contain all that is best in the master. Technically it is a thoroughly compiled creation, but from the standpoint of emotional depths it lacks invention. It is possibly a work that Tchaikowsky would not have given to the public had he had his own way about it. The vivid melodramatic character of the story--a character of somewhat "cheap" sensationalism--is sustained to a certain degree in the composition, but does not add much, if anything at all, to Tchaikowsky's wonderful melodic invention and gripping emotional color. It was excellently interpreted.

Tina Lerner, the distinguished piano virtuosa, was soloist with the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, at Harmon Gymnasium of the University of California, on Thursday evening of this week. For some strange and inexplicable reason these concerts at the University of California are being kept secret from the San Francisco public. The Pacific Coast Musical Review was told accidentally of these events. What is the matter with those in charge of publicity at the University that they are afraid to let anyone know that concerts are being given there? It is practically impossible for anybody to get musical news from the University except through those in charge of the Extension division. We will have more about Tina Lerner's appearance next week.



SOPHIE BRASLAU

The Metropolitan Opera Company's Famous American Contralto, who will give but one song recital in this city, at the Columbia on Sunday afternoon, March 7th

cert, nor do they wish to take advantage of an artist's good nature by asking him to give them twice or three times as much for their money as they are justly entitled to. They express their enthusiasm by spontaneous, hearty and prolonged applause and occasional bravos and demand one or sometimes two encores, anything more many regard as imposing upon an artist. It is simply a question of natural characteristics. Heifetz does not mean to be lacking in cordiality when he doesn't grin after every number, nor is the San Francisco musical audience lacking in enthusiasm, because it doesn't smother Heifetz in demands for encores or rushes toward the stage.

There is nothing to be added musically to that which we already stated last week. At each concert Heifetz im-

crowded the Curran Theatre almost every day. The hold which the San Francisco Symphony Orchestra and Alfred Hertz have upon our public is therefore exceptionally strong.

It was rather an embarrassing position for Louis Persinger to be put in when he was asked to be the soloist for the tenth pair of symphony concerts which took place during the week of Jascha Heifetz' visit to this city. It is to Mr. Persinger's credit that he possessed the necessary courage and assurance to stand the test of comparison. Of course it would be an injustice to Mr. Persinger to compare him with Heifetz, and it would be a breach of critical ethics, as we regard them, to do so. We merely wish to draw attention to the coincidence which made Mr. Persinger's appearance specially difficult, and his success doubly meritorious.

In works like Saint-Saens' B minor

(Continued on page 6)



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ALFRED METZGER - Editor and Publisher

## Executive Office

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Telephone Kearny 5454

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## NINETEENTH YEAR

### DEPARTMENTS FOR ARTISTS AND TEACHERS

With this issue of the Pacific Coast Musical Review we begin two new departments which are being edited by Miss Constance Alexandre, the well known and unusually skillful young mezzo-soprano. These departments are specially devoted to the interests of California artists, teachers and students. The intention of this page is to give teachers an opportunity to interest their pupils in their studies and thereby cause them to devote more time to their musical education. It is also intended to give students something to work for, inasmuch as only worthy pupils will be mentioned in this department.

The most important purpose of this new page, however, is the creation of an adequate concert field for our California artists. During a visit of Mrs. Bessie Bartlett Frankel, President of the Federation of California Music Clubs, recently, that energetic and enthusiastic exponent of California artists assured us that the Federation, which eventually will include all music clubs of California, has set itself the task to secure opportunities for resident artists to appear before the public. Of course not every one who can sing or play is entitled to public appearances. Only the most efficient are worthy of patronage. The Pacific Coast Musical Review will heartily co-operate with the Federation of Music Clubs for the recognition of resident artists.

This new department is also intended to once and for all do away with the odium that rests upon the title "local" artist. Any club or organization that discriminates in any way against resident artists, on account of their residing in the same city that supports the club, will hereafter be ignored by this journal and its actions publicly recorded. We consider a music club that discriminates against resident artists a detriment to musical progress and an enemy to the best interests of music in general. We do not, of course, mean that everybody that can do something musically should be recognized, but we do mean that artists of standing and distinction ought to be occasionally engaged by our clubs and ought to be paid for their services in a manner worthy of their ability. They ought not to be insulted by being asked to sing or play for nothing, and they ought not to be looked down upon because they happen to live among us. Everybody ought to be proud to have artists reside in our midst, and the greater the artist the prouder we ought to be. Why, there are distinguished artists residing in our midst right now, who, thanks to the contemptible actions of certain clubs or those associated with them, actually believe that their prestige is hurt when coming to San Francisco to live. Can we stand by and permit such a libel upon this city to be perpetrated without serious protest? This paper does not think so.

In this campaign to establish a California concert field for our worthy resident artists we need the co-operation of the profession. There is altogether too much done for nothing. An artist had to secure a musical education. Thousands of dollars are spent in the proposition to acquire sufficient musical knowledge to give pleasure to an audience. Why should an artist, after investing thousands of dollars in a career, be regarded as an object of special exploitation? We can not see the reason. If a music club is so badly managed that not sufficient funds can be secured to pay artists for their services in a manner worthy and dignified, then let such club give advanced pupils an opportunity to take the first steps in their career, and, if their members are satisfied, give exclusively such programs. But under no circumstances should professional musicians be asked to donate their services. A music club is no charitable institution, nor should any other club, lodge or similar organization ask such services. They ought to be ashamed of themselves to ask charity from anybody.

If music clubs encourage this proposition of asking services free of charge what inducement is there for a young boy or girl to study music? Parents frequently scrape together a few dollars with a great deal of hardship to give their children a musical education so that they earn a livelihood afterwards, and thus assure

themselves against want. What will such a parent think when he is told that, after he has made great sacrifices to give his children an opportunity to make a living, those specially benefited by artistic efforts are the first to vote music as a profession unworthy of financial support? If music clubs can not encourage resident artists of worth, what in the world are they good for anyhow? We even have an organization in this vicinity that intentionally and maliciously discriminates against the engagement of resident artists or organizations. We shall pay our respects to that organization presently.

The argument is sometimes advanced that the artist gets advertisement and standing through appearances with clubs. There is no truth to this assertion. If a club would discriminate between efficient and inefficient artists, if it were able to put the artist in touch with remunerative engagements, there might be something in this contention. But this is not so. On the contrary as matters stand now a self-respecting artist actually loses in prestige by appearing before a club without adequate remuneration, for he is at times compelled to appear on the same program with immature talent.

The Pacific Coast Musical Review has never yet seriously begun a campaign that it was not able to finish successfully. But in this instance of securing a concert field for our artists we need co-operation and we need a pledge from our artists to henceforth refuse to donate their services to any affair except legitimate charity, and this paper will see to it that artists can ask us advice regarding the accepting of an engagement without remuneration. We will keep ourselves informed regarding the worthiness of a cause for which the free services of an artist are asked.

ALFRED METZGER.

### WELL KNOWN SEATTLE COMPOSER HONORED

Mrs. Daisy Wood Hildreth, the well known composer of Seattle, whose songs are featured by concert artists throughout the country, has been the guest of Madame Leda Carnahan of this city for several weeks. At the home of Mrs. Arthur De Celles de Duclas (Mary Carr Moore), on Wednesday afternoon, February 4th, a number of Mrs. Duclos' friends were delighted with the compositions of Mrs. Hildreth, whose individuality of style and musical sentiment endear her works so greatly to artists and public alike. Mrs. Hildreth played with musicianship and intelligence, a group of her own piano pieces, and accompanied Mrs. Leda Carnahan who interpreted the numbers entrusted to her in a vocally judicious and emotionally appealing manner. Other numbers were interpreted by Miss Mariam Hall, Miss Celia Versaid and Mrs. Van Dyke. The program was as follows: When Love is Gone (Daisy Wood Hildreth), Pools of Peace (Daisy Wood Hildreth), Mme. Leda Carnahan; Berceuse (violin) (Grieg), Pastorale (Mary Carr Moore), Miss Mariam Hall; Solvejg's Lied (Grieg), Midsummer (Mary Carr Moore), Elegie (violin ob. Miss Hall) (Massenet), Miss Zelia Versaid; Air de Ballet (Daisy Wood Hildreth), The Blind Girl (from The Garden, by Tagore) (Daisy Wood Hildreth), Mrs. Hildreth; You (Mary Carr Moore), Heart's Dawn (Mary Carr Moore), Mrs. Van Dyke; Another Hour With Thee (Daisy Wood Hildreth), Come Greet the Morn (Daisy Wood Hildreth), Rest (Daisy Wood Hildreth), Betrothal (Daisy Wood Hildreth), Mme. Leda Carnahan.

### PIERRE DOUILLET IN RICHMOND CONCERT

Pierre Douillet, the distinguished piano virtuoso and pedagogue, and Mrs. Nitalia Douillet, lecturer and vocal instructor, will give a piano and lecture recital at Richmond Hall, Richmond, Cal., on Sunday afternoon, February 29th. Great interest is manifested in this forthcoming event for both Mr. and Mrs. Douillet are among the leading artists in California and their past record has established for them a firm reputation among the musical fraternity as well as among the public. The following excellent program will be presented on this occasion: Allegro appassionato, Op. 70 (Saint-Saens), Barcarolle (Delibes), Menuet (Bizet), Jardins sous la pluie (Gardens in Shower) (Debussy); Etude E minor, Op. 25, Mazourka in D, Op. 32, Nocturne F sharp, Op. 15, Polonaise A flat, Op. 52 (Chopin); Gavotte l'antique, Spinning Song, Valse Impromptu, Fountain (Douillet); Soirees de Vienne, Valse Caprice (Schubert-Liszt), Gnome Dance, Rhapsodie Hongroise, No. 2 (Liszt).

### THE CHIMES OF NORMANDY AT COLUMBIA

It will be pleasant news to those fond of light opera to learn that Andre Ferrier and his admirable company will repeat Planquette's beautiful operetta, The Chimes of Normandy, at the Columbia Theatre, tomorrow (Sunday) evening. The principal roles will be in the artistic care of Mme. J. Gustin-Ferrier (Serpolette), and a more vivacious and piquant Serpolette can hardly be imagined, Constance Nonela (Germaine), the possessor of a most delightful soprano, Andre Ferrier (Gaspard), a most effective dramatic artist as well as singer, whose interpretations of this role were the sensations of former performances, Gus Dori (Grenichaux), a young tenor who appeared in Milan, New York and New Orleans with brilliant success, and will make his first San Francisco appearance on this occasion, Fernando Amandes (The Marquis), Marcel Perron (The Bailiff), Louis Arnoux (The Notary), and others.

### TINA LERNER'S FINAL HISTORICAL RECITAL

The sixth and final historical piano recital will be given by Tina Lerner at the Players' Club Theatre next Tuesday afternoon at 3:15. To those already familiar with Tina Lerner's remarkable virtuosity and musicianship it is not necessary to tell about the enjoyment to be derived from this event. Those who have not already heard any of these important events should find no excuse to omit attending this final program, devoted



MME. J. GUSTIN-FERRIER

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to modern composers and which will be as follows: Scambati—Gavotte, Op. 14, Grieg—Ballade C minor, (in form of variations); Debussy—Suite Bergamasque, Minuet, Clair de Lune, Passepied; Ravel—Pavane, Laidronette; Borodine—Au Convent, Balakireff—The Lark, Scriabine—Poeme, Rubinstein—Barcarolle A minor, Rachmaninoff—Polichinelle; Dohnanyi—Rhapsodie Op. 11, Anthur Hinton—Etude-Arabesque, (dedicated to Mme. Lerner), Paul Juon—Berceuse, Paul Juon—Humoresque, Cyril Scott—Danse Negre.

### FIFTH CHAMBER MUSIC CONCERT

The fifth regular concert of the Chamber Music Society of San Francisco will take place at the Players' Club Theatre next Tuesday evening, February 24th. Judging from the attendance at preceding events it is safe to announce that a large audience of leading San Francisco music lovers and musicians will be in attendance to enjoy one of the most delightful events of the season. The feature of the program will be Impromptu Elaborations of an original theme, Op. 7, for string quartet by Gardner, which work will receive its first public performance on this occasion in San Francisco. Then there will be the charming Mozart quartet in A major for flute and strings, and this excellent program will conclude with the Brahms Quartet in A minor, Op. 51, No. 2, for strings.

### FRANCESCA ZARAD CONCERT.

"So many extravagant statements and far-fetched claims are made regarding the artistic attainments of musical artists, that I approach an adjective with fear and trembling," said J. H. Fitzpatrick, manager of Francesca Zarad, European soprano, who will be heard in song recital in Scottish Rite Hall, tomorrow night at 8:30 and on the following Sunday night, at the same time in the same hall. "Were I to unbridle by own personal beliefs about Francesca Zarad, her voice, her artistry, her musicianship and her personality, I might be accused of 'pulling a long bow.' All of the adjectives which have been employed in the exploitation of musical artists would sink into insignificance, compared with what I would string together in laudation of Madame Zarad. I will not do this. I will rest my case with the plain announcement that Francesca Zarad will sing two unusual programs in this city and that music lovers may look forward with every assurance of two lovely treats in the appearance of this truly artistic personage. Madame Zarad has arranged two programs of wide range, which will contain something for every musical taste. Madame Zarad is really a dramatic soprano. However, it is frequently called a lyric and not infrequently it is designated as mezzo. It is of ample range, however, so great in fact, that her programs cover a very wide range and do not take on that 'sameness' that is so apparent in programs rendered by artists of limited vocal range." Tomorrow night's program will contain compositions by Henschel, Delbrick, Gilberte, Arne, Puccini, Weckerlin, Pierre, Chaminade, Bizet, Franz, Schumann, Brahms, Dunn, Woodman, Rogers. Tickets may be obtained at the hall tomorrow evening. On Monday and all next week, tickets will be on sale at Sherman, Clay & Co.'s store for Madame Zarad's last concert, which takes place on the following Sunday night.



# NEW CHAMBER MUSIC TRIO MAKES DEBUT IN LOS ANGELES

Trio Intime Appears With Brilliant Success at Little Theatre Before Select and Musical Audience—Homer Grunn in Charge of Next Teachers' Manuscript Program—Hugo Riesenfeld in Los Angeles—Godowsky Telephones From New York

By BRUNO DAVID USSHER

Los Angeles, February 15, 1920.—A very unique program was presented last Tuesday at the Little Theatre when the Trio Intime, consisting of Alfred Kastner, harp; Jay Plowe, flute, and Ilya Bronson, made its first appearance before the public. All three artists are members of the Philharmonic Orchestra of Los Angeles and our city may well be proud of calling an orchestra its own that can boast of such artists as form the new Trio. The recital was more of a private character as only a small audience following special invitations, was present. W. A. Clark, Jr., and Mr. and Mrs. Michael Connell acted as sponsors. About 9:30 p. m. a very eager assemblage greeted the three artists most cordially. The Little Theatre stage was attractively arranged with palms and gorgeous boughs of acacia forming a colourful background. The theatre probably does not seat more than three hundred people and was just of the right dimension for chamber music.

The following program was presented: First Concerto (Jean-Philippe Rameau); (a) Barcarolle (A. Catherine), (b) Allegretto (B. Godard), flute with harp accompaniment; Pastorale, from Sonata for flute, 'cello and harp (C. Debussy); Jardin Mouille (Jaques de la Presle), solo harp; (a) Valse Melancolique (C. de Grandval), (b) Solitude (Jean Sibelius), (c) Impromptu from Suite op. 6 (Eugene Goossens); (a) Romance (C. Saint-Saens), (b) Espagnol (A. Glazounow), violin 'cello with harp accompaniment; (a) Serenade (C. Saint-Saens), (b) Menuet (C. Debussy), (c) Bolero (Fernandez Arbos).

The program gave ample evidence that in the Trio Intime we have a unique chamber music organization that can acquaint us with a style of music otherwise seldom heard. As far as the performance of certain older works is concerned one may doubt whether the harp is an equivalent for the clavichord. However, Mr. Kastner, whose splendid art was somewhat impeded by string trouble, (which perhaps showed how much he could do even under adverse circumstances), played Rameau's accompaniment in a very delightful manner. His chords and figurative work added greatly to the success of this number. On the whole a little more force from a dynamic viewpoint, particularly in the 'cello, would not have been out of place. Mr. Plowe's solo number brought him generous applause. His phrasing was most enjoyable in the Barcarolle, so that he had to give an encore. Mr. Bronson showed beautiful, flowing tone of rich quality, especially in the Saint-Saens number, and brilliant technic in that by Glazounow. The burden of the evening really fell onto the harpist, who excelled particularly in the "Jardin Mouille," although two strings hampered him in his fascinating work. As can be seen from the program the Trio was able to acquaint us with style and tastes of the classics and the moderns, so that the next program may be looked forward to with much expectation. After the concert a reception took place in the lobby of the theatre.

A new organ will be installed in the Church of the Blessed Sacrament, Hollywood. This suburb of Los Angeles, famous as the center of the world's film industry, is making rapid strides forward as an art-center in general. The Los Angeles Art Alliance, Mrs. Christine York Stephenson, President, has purchased a tract of land, more than 71 acres large, very suitable for open-air performances. A biblical play is in preparation, for which Dane Rudhyar, a young French composer of rather modern tendencies is writing the music. The Community Players are forced to build a fair-sized theatre, as their present home on Ivar avenue, is by far too small for the audiences they are drawing. Musically the Community Chorus, under Kirchhofer, must be mentioned and the very active Music Section of the Hollywood Woman's Club. This club also arranges valuable art exhibits from time to time.

Charles T. Ferry, pianist-composer and member of the Westlake art studio faculty, appeared at the Hollywood Highschool, Beverly Hills Hotel, Santa Monica Woman's Club and the Matinee Musical Club.

The next manuscript program of the Music Teachers' Association is in charge of Homer Grunn, pianist and composer, who will be heard in some of his own compositions; Julius Seyler, violinist, who will play an Andante Religioso, by Abbie Norton Jamison; Raymond Harmon, tenor, who will sing a group of songs by Charles Pemberton, with the composer at the piano; Frank Geiger, basso, presenting a group of the same composer's songs; Harold F. Schwab, pianist, who will play three new works written by Gertrude Ross, and Howard Martindale, 'cellist, who will render a selection of his own compositions for 'cello.

Jascha Heifetz prefers to see the Grand Canyon instead of filling a third engagement in our city. He flatly refused to play more than twice, nor will Santa Barbara hear him this season.

Hugo Riesenfeld is due in town. His "Symphonic Epos" will be played next Friday by Tandler with the Los Angeles Orchestra. It will be a manuscript performance. The work is exceedingly difficult and demands a greatly augmented orchestra, for instance six French horns. The violins are playing divisi nearly all the time in three sections.

Madame Schumann-Heink, who was booked for the Shrine Auditorium (of un-borrowed memory), will appear a third time on the 24th, at the Trinity Auditorium as the demand for tickets could not by any means be met with two recitals.

The Fillmore School of Music is offering several scholarships. These students will enjoy personal instruction in piano by Thomas H. Fillmore.

Raymond Harmon, tenor and teacher of voice, has been engaged as head of the vocal department of the Synthetic School of Music.

Mrs. Leopold Godowsky and her daughter Vanita counted the minutes last Friday until the hour struck noon, when the belligerent announced "long distance, New York City," and the famous pianist chatted with his wife and daughter, who thus wished him many happy returns, for it was the master's fiftieth birthday. Mr. Godowsky had his grand rolled close to the 'phone in his New York apartment so that his family could hear him play parts of a new waltz. The birthday child was in excellent spirits and "just feeling fine." The Beethoven Society entertained him in honor of his birthday.

Mr. Godowsky told his family that he was to play at the White House in March when President Wilson will hold a reception. Over thirty dates will have to be filled in Canada and the Northwest, while contracts with publishers, phonograph companies and impresarios recently signed amount to about \$250,000. California will see Godowsky again in April. In the absence of the great pianist, his wife and daughter will entertain Jascha Heifetz, the eminent violinist.

Compton P. Thorp, composer and teacher of musical theory, piano and organ, has located here. He belongs to the English school of impressionists.

The second recital of Mr. and Mrs. Thilo Becker is dated March 24th, a little later than originally planned, which is just as well, because Los Angeles will soon be the victim of a musical and operatic tidal wave.

Sylvain Noack will be in charge of the incidental music to "Othello," to be given under Reginald Poel on the 20th and 21st. In his capacity as concertmaster of the Philharmonic Orchestra, Mr. Noack will play a solo at the next Popular Concert.

Jesse Crawford has returned to Grauman's Million Dollar Theatre, where he will again hold the position of first organist. The orchestra possesses a leader, unusually gifted for his work, Arthur Kay, who for years was connected with Victor Herbert premieres. Instead of his usual free improvisations Mr. Crawford will collaborate closer with Arthur Kay by improvising on themes of the orchestral numbers. So far it was a common thing to hear the organist play music of an entirely different character during the intermissions, or when the orchestra paused. At the instigation of Sid Grauman, however, the organ music will follow as closely to the action on the screen, as has been done heretofore by Arthur Kay. There is some talk of Sunday Morning organ and orchestra recitals in the new theatre the Graumans are erecting on Hill and Sixth. Crawford would play the organ and Kay would play high-class music with an orchestra consisting of the instrumentalists of the theatre on Third and Broadway and the new theatre. Such a move, it is hoped, will lead to an improvement in the standard of cinema music in general.

## IDENTITY OF DVORSKY REVEALED

Two seasons have elapsed since the concert-going public was first made acquainted with the name of a new composer, Michel Dvorsky. The identity of this musician has been shrouded in mystery, while his compositions have aroused a considerable interest. The first performance of the "Chromaticon," a concerto for piano and orchestra, was introduced with Josef Hofman at the piano, as were some of Dvorsky's piano-compositions. The "Haunted Castle," a symphonic narrative for full orchestra followed, the latter played by the Philadelphia Orchestra in various cities.

No one appeared to know anything about the composer of these works except Mr. Hofmann and even his acquaintance with the mysterious "Dvorsky"—who was said to be living in Spain—was confined to correspondence. Now Mr. Hofmann comes forth to dispel the mystery. He states that he chose to introduce his latest compositions under a pen-name in order that he might get the unbiased opinion of the public as well as that of the critics and avoid trading upon the fame which has come to him through his playing. He contends that though a composer is primarily guided by his innate musical impulse, he nevertheless must learn to hear his own works with the ear of his auditors. This, he believes, is of great value for the composer's further artistic development.

Mr. Hofmann intends to preserve his "non de plume" for his further compositions.

## HEIFETZ PLAYS CHAMBER MUSIC

A most unusual party took place at the Franklin street home of Mr. and Mrs. Selby C. Oppenheimer, last Saturday night, the motive for which was Jascha Heifetz, the famous violinist, his mother, Mrs. Anna Heifetz, Samuel Chotzinoff, his accompanist, Charles N. Drake, his manager, and Richard Purver, his uncle and secretary. The Heifetz party were the guests of the Oppenheimers for dinner, following which some thirty San Franciscans gathered to be treated to a short program of chamber music, the equal of which is rarely heard in this country. With Heifetz playing the violin, Chotzinoff the piano, and Horace Britt the 'cello, a wonderful performance of the Saint-Saens trio was played. Followed a rendition of the Haydn quartet with Heifetz playing first and Louis Persinger second violin, Horace Britt, 'cello, and Nathan Firestone, viola. Then came the Debussy quartet and here Heifetz and Persinger reversed positions, the great violinist playing "second fiddle" to the splendid Persinger. A repetition of the Haydn found Louis Ford playing second violin, in place of Persinger. It was wonderful music and rare indeed. Mackenzie Gordon and Renee Criticos sang a number of selections during the evening, while dancing and frivolity followed the more serious music. The guests included, besides the Heifetz party, Mr. and Mrs. Alfred Hertz, Dr. and Mrs. Z. T. Coney, Mr. and Mrs. Louis Persinger, Mr. and Mrs. Horace Britt, Mr. and Mrs. Louis Ford, Mr. and Mrs. B. Emilio Puyans, Miss Renee Criticos, Mrs. Nina Bachrach and her two daughters, Mackenzie Gordon, Elias M. Hecht, Nathan Firestone, Milton M. Bremer, Edgar Walter, Miss Bettie Devereux, Miss Blanche Edlin and Miss Lois Steers, of Portland, Oregon.

## HEIFETZ AND OPPENHEIMER FLY HIGH

Both Jascha Heifetz, the famous violinist and his San Francisco manager, Selby C. Oppenheimer, had their first taste of aviation last Tuesday afternoon, when they made a flight over the city, ocean and bay, lasting over twenty minutes. Piloted by Lieut. Brazil in the mammoth aeroplane "Honey-moon-Pathfinder" the musician and manager rose to a height of over twenty-five hundred feet, gracefully sailed through space, returning to the Marina enthusiastic over their experience. Heifetz is an enthusiast over aeroplanes and automobiles, and during his stay in San Francisco had a car at his disposal the entire time, which he drove himself. It is his delight to drive at maximum speed, and the wonderful highways around San Francisco gave him a fine opportunity to satisfy his caprices. But as Heifetz expressed it, "the automobile is tame compared to the aeroplane. Think of traveling over one hundred miles an hour, but one is so high in the air, one does not realize the enormous speed at which one is traveling. Its glorious to be up there, however, and makes you feel as though you had really conquered something. I shall never forget my ride with Lieut. Brazil and Mr. Oppenheimer." Oppenheimer tells a funnier story of the flight, touching on the quick wit and natural humor of Heifetz. "Up twenty-five hundred feet in the air the earth and its beings seems mere specks, like ants on an ant hill. When at the very highest point of the flight, Heifetz whispered in my ear, that is he yelled it but it sounded like a whisper: 'Say, Selby, can you see Chotzie down there?' Chotzie is Sam Chotzinoff, his accompanist, who was a half mile below and looked like the dot of an 'i'."

## MUSIC CLUB FEDERATION NEWS

The Gamut Club of Los Angeles, known throughout the world for its hospitality to the artist, held its annual Christmas Jinks December nineteenth, the guests being the actors and actresses playing at the various theatres of the city. A Santa Claus, with auto, called at the theatres for the guests and returned them to their hotels after the Jinks. An informal program was given in the Club's theatre, followed by a Christmas tree party in the dance hall, where Santa Claus again appeared, giving each guest a little reminder of the occasion. Refreshments were served, followed by dancing until the "wee sma' hours."

The South Pasadena Monday Evening Musical Club held its last regular meeting Monday evening, December 22nd, when the spirit of Christmas was very much in evidence. After the business meeting the following numbers were given: Vocal solo, It Came Upon the Midnight Clear, F. Flaxington Harker; vocal duet, The Angels of Light, Whitney Coombs; and the great aria from Handel's Messiah, I Know That My Redeemer Liveth. Refreshments were served after which a pleasant half hour was spent in singing carols and Christmas hymns.

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## HEIFETZ CONCERTS

(Continued from page 1, column 2)

pressed us with his almost perfect technique, his ease of interpretation, his poetic instinct, and his marvellous nonchalance in overcoming almost unsurmountable obstacles. One of the greatest artistic and technical feats he accomplished was the interpretation of a Fléuse by Popper-Auer, on Tuesday, the practically flawless execution of an encore, Zephyrs by Hubay, on Friday evening, and Ronde des lains, by Bazzini, last Sunday afternoon. Some of the technical displays on these occasions were almost unbelievable.

In conclusion we do not wish to omit reference to the truly musicianly and unusually artistic accompaniments of Samuel Chotzinoff. Particularly admirable was his interpretation of the piano part to the Mendelssohn Concerto last Sunday afternoon. Mr. Chotzinoff is one of the finest accompanists that have ever come to our attention. His touch is delicate and limpid, his technique absolutely sure and he understands how to emphasize the soloist's ideas without entirely obliterating the importance of the piano part. He is worthy of special praise.

## MORGAN DANCERS AT ORPHEUM

The Marion Morgan Dancers will head the Orpheum bill next week in a dance drama in the time of Attila, created and directed by Marion Morgan, who has been one of the most serious and most intelligent of American sponsors of choreographic dancing. She has given the stage a group of exquisite musical pantomimes but in her latest work she has outdistanced herself and produced a vehicle which gives the fullest measure of all of the combined arts necessary for a presentation of this sort—story, execution, effects, light, color, scenery, costumes and music and motion. Marion Morgan's dance drama may be divided into a hundred separate heads but either separately or as a whole no detail has been overlooked or any expense spared in the production.

Bessie Rempel requires no introduction to vaudeville audiences, who for

some time have recognized her as a thorough artist capable only of the best work. Her new vehicle is an episode by Frances Nordstrom called "His Day Off." It makes a general appeal because everyone has undergone the same experience. The little piece tells of a man who is an enthusiastic fisherman and who, in the hope of interesting his wife in his favorite sport, takes her on a fishing trip. It enables Miss Rempel to present a remarkable characterization.

Harry Cooper, who at one time was the principal member of The Empire City Quartette and at another time the featured player in a vaudeville musical skit will make his first appearance as a single entertainer in what is described as a songologue. It affords him plenty of scope for his fine voice and plenty of opportunity for the display of his fine ability as a comedian. Burns and Frabito, the popular Italian dialect comedians, will present their ludicrous skit "Shoes," which is one of the most successful and enjoyable acts in vaudeville.

Marconi and Fitzgibbon call themselves The Two Aces of Music. They excel on the accordion, xylophone and piano and are responsible for much good music and a great deal of fun. The remaining acts on this most interesting and enjoyable bill will be Coletta Ryan and Leta Orlob in new songs; Elsa Rnegger in new cello solos and Thomas Duray and Company in the melodramatic travesty, "For Pity's Sake."

## NEW PLAY BY HERBERT BASHFORD

Great interest attaches to the presentation of Herbert Bashford's new and delightful comedy, "Taken In," at the Maitland Playhouse next week, for the author is well known in Pacific Coast literary circles as poet, author and playwright. He is responsible for several stage successes, notably "The Woman He Married," which served Virginia Harned as a starring vehicle for several seasons, and which is today a great favorite with stock and repertoire companies.

"Taken In" is particularly notable for the originality of its plot and the delightful way which the author has adopted in unfolding it. The situations grow logically out of the action and the humor is un-

forced. A delightful atmosphere is constantly maintained.

There is a satirically serious angle to the play, as well, for the author lampoons the hypocrisy of many so called reformers who do "lip service" in the cause of humanity.

Director Arthur Maitland promises a production of unusual character because of the special interest in the play, with Ann O'Day, J. Anthony Smythe, Rupert Drum, Ruth Ormsby and other favorites in the principal roles.

Many large theatre parties, made up of admirers of Bashford's literary work, are being planned for next week at the Maitland.

A revival of Charles Rann Kennedy's "The Servant in the House," with Richard M. Hotelling as the drain-man, is scheduled to follow.

## KOLB AND DILL AT THE CURRAN

Kolb and Dill, the most popular comedians that ever trod a San Francisco stage, are scheduled to return to the Curran Theatre on Sunday night, February

22nd, for an engagement limited to two weeks. A special holiday matinee is scheduled for Monday, February 23rd, in addition to the regular Wednesday and Saturday matinees.

The merry funsters have an entirely new vehicle, "Wet and Dry," which is a satire on the liveliest topic now before the public. The comedians term it a "temperance play with a kick and plenty of music on the side." It has scored with a vengeance wherever the stars have appeared, breaking box office records everywhere.

The cheerful book of "Wet and Dry" was written by Max M. Dill and Jean Havez, while the lyrics and music are the work of Havez. Dill's first work as a librettist was in "As You Were," the team's last vehicle, and a most successful one. "Wet and Dry" is entertaining not only for its clever and mirth-inspiring book, but for its pretty girls with their attractive costumes and its melodies, which are interpreted by a special jazz orchestra. Saturday night's performance of "Il Trovatore" will conclude the tremendously successful engagement of the San Carlo Grand Opera Company.



## Distinguished Honors

The Cross of the "Legion of Honor," France's most coveted decoration, was presented to C. Francis Chickering, son of the famous Jonas Chickering, in addition to the Grand Gold Medal, awarded their exhibit at the *Exposition Universelle* in Paris, 1867, in acknowledgement of the superior art and craftsmanship as represented by the Chickering Piano.

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## COMING ATTRACTIONS

Jascha Heifetz will bid farewell to his legion of San Francisco admirers at the Columbia theatre tomorrow afternoon, when, with Samuel Chotzloff again presiding at the piano, the following program will be played: Sonata, D major (Handel); Concerto No. 5 (Vieuxtemps); Serenade Melancholique, Waltz (Tschaiakowsky); Melodie (Gluck); Rondo (Mozart); Hebrew Melodie (Achron); Tarantella (Wieniawski). The concert will begin promptly at 2:30, and it is requested that the audience arrive on time. With the seating capacity all sold, a limited number of standees will be admitted, tickets to them going on sale at concert time tomorrow.

**Series of Concerts by Fionzaleys.**—The interest in chamber music in this city today is an entirely different story to that of but a few years ago. The importance and beauty of this form of music has been brought directly to hundreds of music lovers by the activities of the Chamber Music Society of San Francisco and other organizations, so that now a visit by the world's greatest ensemble organization at once awakens wide interest. The Fionzaley Quartet, acknowledged everywhere as peerless in their field formerly visited San Francisco with scant recognition, but year by year their vogue has increased until now vast audiences will gather to hear this premier quartet play. Manager Selby C. Oppenheimer is again bringing the Fionzaleys to San Francisco, and they will give a series of three chamber music concerts at Scottish Rite Hall on Sunday afternoon, April 11th, Thursday night, April 15th, and Saturday night, April 17th. As a special inducement to those who would attend the three events, and to place this divine music within the reach of all Oppenheimer has arranged a special rate to those subscribing now to the three concerts, which will cut the regular ticket price in exactly one half. This offer will be open only until April 1st, but those subscribing now will be given choice of location and other advantages. Inquiries should be directed to Oppenheimer in care of Sherman, Clay & Co.

Sophie Braslau has been hailed as the contralto who never receives nor deserves adverse criticism. She is always singing at her best. Unfailing fidelity to her career, hard work, constant practice, combine with her natural gifts and superb voice rank her among the truly great. Her rise in concert and opera has been meteoric. Sophie Braslau is an American girl, of American parentage, raised and taught in her native land, and her greatest successes have been achieved at home, although she is recognized abroad as well as in America as a bright star among the young contraltos of the day. Such a singer will be the next great artist on the Selby C. Oppenheimer course. Sophie Braslau will sing one recital at the Columbia Theatre on the Sunday afternoon of March 7th, and Oppenheimer assures his hosts of patrons that once more will they be delighted with his selection of a songbird. Eleanor Scheib will preside at the piano and from her vast repertoire Miss Braslau will render a long list of beautiful works. They will include the aria from Gluck's "Orpheus," a Handel aria, Beethoven's "Nature's Adoration," lovely songs by Moussorgsky, Sibella, Fourdrain, a fine group of Folk Songs in Spanish, Irish, English, American and Gypsy, Schallitt's wonderful "Eili, Eili," which is said to be a masterpiece par excellence in the Braslau handling, and fine English songs by Manny, Guoin, Charles Wakefield Cadman, Haydn, etc. The tickets for the Braslau concert are now on sale at Sherman, Clay & Co.'s.

**Cortot to Return.**—The triumphant tour of the United States last season of Alfred Cortot, the foremost pianist of France, established the Frenchman at once as one of the great pianists of the day. Acting in the capacity of special soloist with the Paris Conservatory Orchestra, Cortot evoked genuine enthusiasm by his stirring playing. Cortot's interpretations are virile and throbbing with life and emotion. Those who remember the performances he gave here and in Oakland with the French players will await with interest the one recital that Manager Selby C. Oppenheimer has secured for San Francisco which will take place at the Columbia Theatre on Sunday afternoon, March 14th. Cortot will play a great program which will include Chopin, Vivaldi, Saint-Saens, Ravel, Albeniz, Debussy and Liszt. Tickets can already be secured at Sherman, Clay & Co.'s.

**Yvette Guilbert Classes.**—Good news awaits the thousands of admirers of the great Yvette Guilbert. She will defer her visit to France long enough to come to San Francisco, and will re-establish the limited classes that brought joy and happiness to two score pupils last season. This year it is planned to have two classes, one in lyric and dramatic art, the other in pantomime and plastique. These will be given on different days, from ten in the morning until noon, the entire courses lasting for four weeks beginning April 12th.

## STANFORD UNIVERSITY CONCERTS

Warren D. Allen, University Organist, will render the following program of American music at the Memorial Church on Thursday, February 18th, at 7 p. m., and Sunday, February 22nd, at 4 p. m.: America the Beautiful (McDougal), (by request); A. D. 1620 (from the Sea Pieces) (MacDowell); Will o' the Wisp (George D. Nevin); To an American Soldier (Thompson); American Fantasy (Diggle). On Tuesday, February 24th, at 4:15 p. m., Mr. Allen will play a program specially arranged for the students of the Palo Alto High School. The program will include Grieg's "Peer Gynt" Suite, Bonnet's "Concert Variations" and popular numbers to be played by request.

## WAGNER IN ENGLISH FOR NEW YORK

Parsifal to be Sung by the Metropolitan in Our Venacular. Norma Revived for Rosa Raisa. Mary Garden Charms as Thais. Caruso Stronger Than Even as Samson. Five Celebrated Pianists Appear Together

New York, Feb. 15.—The Chicago Opera Company gave Thais last Monday evening in the course of its season at the Lexington Theatre, entering on the third of its five weeks there. Thais was sung by Miss Mary Garden, it being one of her favorite parts, at the Manhattan Opera House when she first appeared there. The Chicago Opera Company, having retained the services of Miss Garden ever since, has perforce retained Thais in its repertoire. She was at her best last week. Her associates were Hector Dufranne as Athanael, Forrest Lamont as Nicias, and Gustave Huberdeau as Palemon. As usual society was out in force to acclaim Miss Garden's Thais.

Bellini's "Norma" was produced by the Chicago Opera Company Tuesday evening. The work was announced for the first week of the season but was postponed because of the illness of Rosa Raisa. The old opera had not been heard in this city since it was given at the Metropolitan Opera House on December 17, 1891, when the Norma was Lilli Lehmann, the Adalgisa Mme. Pettigiani, the Pollione Paul Kalisch and the Orovisio Mr. Serboni.

Norma is therefore, a novelty to most of the operators of today. Rosa Raisa has a beautiful voice, well suited to the role. Her associates were Myrna Scharlow, a conventional Adalgisa, Alessandro Dolci, an adequate Pollione, and Virgilio Lazzari, an acceptable Orovisio. Gino Marinuzzi conducted with judgment.

Saint-Saens' "Samson et Dalila" was repeated before a large audience at the Metropolitan last Monday evening.



MISS CHRISTINE HOWELLS

The Gifted Young Flutist who will appear at the Italian Room of the St. Francis Hotel next Friday Evening (See Page 10, Col. 2)

ing, Signor Caruso singing Samson. Mme. Matzenauer resumed the part of Delila, and Mr. Whitehill was for the first time this season, the high priest, Mardones. Ananian, Dua, and others were in the cast, and Albert Wolff conducted. Both Mr. Caruso and Mme. Matzenauer were in excellent voice. Caruso was stronger than ever as Samson. The audience filled every available space in the great opera house.

Wagner's "Parsifal," but in English text by Henry E. Krehbiel, will be restored to the Metropolitan Opera Company's repertoire at a special matinee Thursday, Feb. 19th. Thus will the music of this opera be heard for the first time since the United States entered the war. The cast will be:

The Amfortas, Clarence Whitehill; Titirel, Paolo Ananian; Gurnemanz, Leon Rothier; Parsifal, Orville Harold; Klingor, Adamo Didur; Kundry, Mme. Margarete Matzenauer; A Voice, Miss Jeanne Gordon; First Knight, Angela Bada; Second Knight, Louis d'Angelo; Esquires, Misses Mary Ellis, Frances Ingram, Octave Dua and Mario Laurenti, Misses Marie Sundelius, Mary Ellis, Raymonde Delaunoy, Mary Melish, Marie Tiffany and Frances Ingram will be flower girls. The opera will be conducted by Artur Bodanzky. In speaking of the contemplated performance Mr. Krehbiel, who is musical critic of the New York Tribune, says:

"It is with Parsifal that Wagner is to make his re-entrance on the Metropolitan stage; but to avoid the lingering prejudice against its linguistic vehicle it is to be performed in an English translation. That translation has been made in a spirit of reverence for the drama with a purpose to preserve as much as possible of the artistic essence which lies in the wedding of words and music. There has been no sacrifice or clouding of the fundamental thought of the poet composer, no violence has been done to the musical text. Instead an effort has been made to make both words and music more intelligible to the general public than they have been hitherto.

"If this purpose is attained there will follow an increased admiration and love for the lofty theme of the drama with its blending of ethical principles which, while found in Buddhism and Christianity, are older than either of these systems of religion—older, indeed, than all records of the human imagination."

Miss Anne Gulick, a pianist of Cambridge, Mass., made her first appearance in this city on Tuesday afternoon at Aeolian Hall under the management of Loudon Charlton. Her program was unconventional. She began with Raff's "Giga convariazioni," and made it brilliant.

Miss Gulick followed this with MacDowell's "Sonata Eroica," which she played with romantic feeling and with an appreciation of the variety of moods expressed in it. Her program also included a group of three pieces by Chopin, and pieces by Liszt and Granados. Miss Gulick is young but technically well equipped to become one of our leading pianists.

Merwin Howe, another of Mr. Charlton's artists, gave an interesting piano recital in Aeolian Hall on Saturday afternoon. His opening number was Schumann's Fantasy, Op. 17. This was followed by works of Scriabin, Oldberg and Chopin. Mr. Howe proved himself to be in the first rank of concert pianists.

Leopold Godowsky, with Leo Ornstein, Levitski, Moiseiwitsch, and Arthur Rubinstein, gave a joint concert Tuesday afternoon at Carnegie Hall, which was filled by those who came to hear all five pianists on the same bill. Mr. Godowsky gave three little Vienna waltzes of his own composition, as was a contrasting "Resignation." After Liszt's etude de Concert, No. 2, the Godowsky interpretation was immediately heard again without his visible help on the Ampico reproducing piano. Ornstein, who played his "Impressions of Chinatown" and a Chopin nocturne, sat with folded arms to watch his Chopin repeated. Mischa Levitski played portions of Liszt's Rhapsody 6, and the instrumental record did the rest. One of the humorous features of this form of entertainment was to see each noted pianist acknowledge in person the applause for the manner in which the instrument reproduced his previously made record.

Frieda Hempel, who left the Metropolitan for concert work, gave a recital Tuesday evening at Carnegie Hall. She was assisted by C. V. Bos at the piano, Robert Gallor at the organ, and August Rodeman, flute. With the flute player, she gave Handel's "Sweet Bird" and the Mozart-Adam air "A vous Dirai-je, Maman," noted in the program "as interpolated by Miss Hempel in The Daughter of the Regiment." There were for novelties a Zuni Indian air, some translated texts of Schubert and Hugo Wolf, more modern French, and, before the last encores, Puccini's arietta from "La Rondine," said to be sung for the first time in America.

Gavin Dhu High.

## NINTH HERTZ "POP" CONCERT

A program as varied in its appeal as any Alfred Hertz has contrived this season will be performed on Sunday afternoon, February 22nd, in the Curran Theatre, as the ninth regular "pop" concert of the season. Something to strike every musical taste is included in the budget of melodic offerings, and Conductor Hertz has been unusually prodigal in numbers. The soloist will be popular Louis Persinger.

That the theatre will be sold out before concert day is certain, and it is advisable that those anticipating attendance should make immediate ticket reservations at the symphony box office in Sherman, Clay & Co.'s. Following is Sunday's delightful program in its entirety: Overture, The Flying Dutchman (Wagner); Largo, New World Symphony (Dvorak); Concerto for Violin and Orchestra, E minor (Mendelssohn), Louis Persinger; Ballet Suite, Le Cid (Massenet), Castillane, Argonaise, Aubade, Madrilene, Navarraise; (a) Andante Cantabile, from String Quartet No. 1 (Tschaiakowsky), (b) Dance of the Sylphs, from Damnation of Faust (Berlioz), (a) Murmuring Zephyr (Jensen), (b) Molly on the Shore (Grainger), On the Beautiful Blue Danube (Strauss).

An unusually interesting program will be played at the eleventh pair of symphonies, to be given Friday and Sunday afternoons, February 27th and 29th, in the Curran. Particular interest will attach to the first public performance anywhere of Albert Elkus' "Impressions from a Greek Tragedy," a composition in three parts, played without pause, of which Hertz thinks highly. Elkus lives in San Francisco and is held in high regard in Pacific Coast music circles as musician and composer.

The symphony will be Mozart's C major, generally known as the Jupiter Symphony. Sibelius' "Swan of Tuonela" is also listed, and the program will be brilliantly terminated by Berlioz' overture, "Le Carnaval Romain."

Mrs. Edward Alden Beals, San Francisco representative of "Musical America," entertained with a Musical Tea at the Sheffield Apartments on Tuesday afternoon. Mrs. J. J. Connell, who has spent several years in China, gave an interesting talk on the music of that country, singing as an illustration the Chinese Mother Goose songs by Balbridge Crist. She was accompanied by Mary Carr Moore-Duclos, who also sang one of her delightful "Children's Songs." Nancy Beals Van Dyke sang a group of songs by Mrs. Duclos, "Finis," "You," and "Hearts Dawn," with the composer at the piano. She also sang the aria "Roberto o tu che Adora" by Meyerbeer, accompanied by her mother, Mrs. Beals. Among the out of town guests were Mrs. J. J. Connell, of Shanghai, China; Mrs. Harry E. Coleman and Mrs. W. D. Scott, of Portland, Oregon. Mrs. Albina V. Wilson, of Spokane, and Mrs. Lawrence Strauss, of Berkeley.



## CARLO OPERA COMPANY CLOSSES SEASON

Audiences Crowd Curran Theatre During Third Week of Fine Organization—Maude Fay Receives Ovations in Aida and Faust

By ALFRED METZGER

Tomorrow (Saturday) night the San Carlo Grand Opera Company, of which Fortune Gallo is the impresario and owner, will close its three weeks' engagement at the Curran Theatre. The artistic character of the performances and the merit of the artists may be judged from the unprecedented demand for tickets which did not abate from the opening of the season until its close. The repertoire for the third and last week was as follows: Sunday night, the Barber of Seville, with Mario, Homer, Boscacci and Valle; Monday night, Carmen, with Gentile, Zotti, Salazar, Ballester; Tuesday night, Butterfly, with Craft, De Mette, Agostini, Valle; Wednesday night, Cavalleria, with Gentile, DeMette, Boscacci, Galazzi, and Pagliacci, with Zotti, Salazar, Ballester; Thursday matinee, Faust, with Fay, Paggi, Boscacci, Valle; Thursday night, Rigoletto, with Mario, De Mette, Agostini, Ballester; Friday night, La Forza del Destino, with Gentile, Paggi, Boscacci and Ballester; Saturday matinee, Love Tales of Hoffman, with Mario, Paggi, Agostini, Galazzi; Saturday night, Il Trovatore, with Zotti, De Mette, Salazar and Valle.

The Pacific Coast Musical Review has already commented upon the various artists, and since Alice Gentile appeared only in Carmen before going to press, we can only comment on her performance of Cavalleria Rusticana, wherein she essayed the role of Santuzza on Saturday evening last. It would be difficult to imagine a more vivid and realistic presentation of this role than the one given us by Miss Gentile. Vocally and histrionically it is difficult to surpass this splendid artist's conception of the part. She invests it with a virility and individuality that thrills the delighted onlooker and her voice on this occasion rang out clearly and purely. One of Miss Gentile's greatest attainments is her splendid diction that makes her lines understood in the farthest corner of the theatre and the musicianly intelligence with which she invests every role she essays. We know of no operatic artist who gives us a better or more convincing portrayal of Santuzza than Miss Gentile, and we have heard quite a number of distinguished artists in this role. Yesterday (Friday) evening, Miss Gentile was announced to sing the leading role in La Forza del Destino, which performance will be reviewed next week.

Marcella Craft scored another artistic triumph in her excellent performance of Marguerite in Faust on Tuesday evening, February 10th. Vocally and dramatically Miss Craft possesses that poise and polish which only the experienced and intelligent artist is able to negotiate, and her intelligent exposition of this difficult role brought her hearty ovations and spontaneous outbursts of applause from the large audience that attended the performance. Throughout the performance Miss Craft gave evidence of her thoroughness and the beauty of her voice, which she used with exceeding artistic expression and judicious shading. In the jewel song she gave special evidence of her artistry.

Queena Mario proved one of the most delightful Mimis in La Boheme heard here in a long while. Her pure, clear and accurate soprano and her graceful, easy stage deportment, coupled with a singular grasp of the role, combined to add to her numerous admirers. There is a certain refinement in all the performances of this brilliant young vocalist which stamps her as an artist of the rarest type. Her lyric roles, as well as

the colorature parts she essays, are transmitted with a knowledge of vocal art that is as rare as it is delightful, and the certainty and assurance with which she invests all the parts she essays stamp her as an artist of the highest rank. Any performance including Queena Mario in the cast is worth attending.

Vicente Ballester has added considerably to his already enviable reputation as a baritone of unusual quality and artistry. In addition to his many vocal and histrionic achievements Mr. Ballester turned out to be a useful addition to the company. He is reliable, always ready to appear at short notice, and always dependable. He is one of those exceedingly rare artists who possess ability and talent and at the same time are not altogether concentrated upon their own importance. Mr. Ballester has some regard for the impresario and his spirit of co-operation as manifested in this San Francisco engagement of the San Carlo Grand Opera Company should commend him highly to Fortune Gallo.

During this engagement Maude Fay has been added to the cast. Her first appearance took place in Aida on Thursday evening, February 12th. The Pacific Coast Musical Review, much to its regret, has had but little opportunity to speak in terms of praise about Miss Fay's work in San Francisco since her return from Europe, and now since she was heard at her best advantage, it is but just to give her credit. Vocally Miss Fay proved to be far better than she has been on all the previous occasions at which we have heard her. Her voice was even, well modulated, and flexible. It exhibited many beauties that somehow were hidden before, and in the main her intonation was satisfactory. Her interpretation was intelligent and artistic and some of the quieter episodes of the score were transmitted with delicacy and fine shading. It was a performance that justified the hearty ovation which the crowded house bestowed upon her after the second act. Miss Fay was the recipient of numerous floral tributes, among which were several handsome floral pieces and she had to bow time and time again before the thunderous applause that rewarded her for her excellent performance. Although we were unable to remain until the end of the performance, we are creditably informed that in the Nile scene Miss Fay assumed even greater artistic heights than she did during the first part of the opera. Her fine, regal appearance added greatly to the role. In her dramatic conception of the part we could not agree with her. Her mimicry and deportment in general were too vivid and modeled after the old school of dramatic dexterity. It gave the impression as if Aida was the daughter of the King of Egypt instead of Amneris. Although Aida is a king's daughter, according to the times she was a prisoner of war and therefore a slave, and old Rome considered a slave inferior whether she was a mere soldier's daughter or a king's. If she had forced herself upon her masters like Miss Fay's Aida did, she would not have lived ten seconds longer. Aida must be modest and retiring, not because she felt that way, but because circumstances forced her to be that way. Miss Fay was announced as appearing in Faust last Thursday afternoon, of which performance we will have more to say next week.

In conclusion we wish to congratulate Mr. Gallo for his excellent company and the invaluable services he renders to the various communities in America who are not able to hear opera in any other way. At moderate prices of admission he gives people, fond of operatic entertainment, seasons of opera that are decidedly pleasing, and it is our opinion that Fortune Gallo is quickly coming to the front as one of America's foremost operatic impresarios. He has leased the Manhattan Opera House, New York, for a number of years, which means that he will be the successor to Oscar Hammerstein.

## PACIFIC MUSICAL SOCIETY VALENTINE CONCERT

The Valentine day program, which for several years has been given by the Pacific Musical Society, until it has become an institution of the club, was this year presented on the afternoon of the eleventh, attended as usual by a large and interested audience of parents and friends of the talented "youngsters."

It is not surprising that there is so much real talent of a very high order among the children of the club, as this would seem to be a natural heritage from their elders, but that they should deport themselves with the ease and self-reliance of veterans does seem surprising, particularly as without exception this seems to be the rule among these small musicians, none of them more than ten years of age so far as could be learned.

Kathryn Clark, nine years of age, played a piano group: Valse Caprice (Newland), and The Nightingale (Liszt), showing not alone much native expression and good taste but a finesse and brilliance of technic, surprising for one so young.

John Jago, ten years old, rendered a piano group of three difficult numbers with unusual power and clarity of tone and evident understanding of his text. The numbers given were: Bouree, (Bach), Waltz, A flat (Brahms), To a Water Lily, and A. D. 1620, by MacDowell.

Gladys Wagner, one of the younger members of the Pacific Musical Society, sang the Caro Nome (Verdi), and Variations (Proch), in a coloratura voice of remarkably pure and flute-like quality, which won for her an enthusiastic encore from the delighted audience.

Harry Fagin, a nine year old violinist of Russian parentage, played "Herje Kati," by Hubay, and Hartwell Jordan, with perhaps a year or two more to his credit, gave Sarasate's "Zapateado," both of these young performers showing unusual skill and quite remarkable interpretative ability, which augurs well for the future of both.

Virginia Burt was the clever interpreter of a Valentine Dance, and Mlle. Glory de Thazia, a pupil of the celebrated Anna Pavlova, was a credit to her tutelage in the portrayal of two dances, both of these young artists winning much praise for their pleasurable numbers.

According to custom, the programs were printed on lacey valentines decorated with all the insignia of the saint whose day was celebrated and each child was made glad with the presentation of a chocolate heart, as he passed through the door on his way out.

Altogether it was a memorable occasion, worthy to take its place on the annals with others of its kind and a credit to the energetic and clever president of the society whose delight it is to send the children home happy as well as to give pleasure to their elders.

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ALFRED METZGER, *Pacific Coast Musical Review*, July 12, 1919:

"Technically and musically he gave evidence of unquestionably sound musicianship. He exhibited a virility of execution and thoroughness of grasp."

W. H. PORTERFIELD, *San Diego Sun*, June 13, 1919:

Edward Schlossberg, pianist, is an artist destined to high distinction. He is equipped to interpret with beauty and distinction, not only the classic masters of the past, but the most ultra of the ultra-modern French school. Schlossberg's playing has character and imagination."

TYNDALL GRAY, in *Musical Courier*:

"Edward Schlossberg revealed that innate sense of artistry which creates pleasure in the listener—that certain something that some call fire and others conviction—the quality that illuminates. He shows a poetic conception in all he plays. He is by every instinct, a pianist. Schlossberg easily arouses interest in his work and impresses his audience with his sincerity and heroic disposition."

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"The Woman in Room 13," to be acted here for the first time by the New Alcazar Company, commencing at next Sunday's matinee, suggests all sorts of throbs, thrills and tangled mysteries. It is by the two most expert melodrama craftsmen who write for the stage; they produce nothing but big popular hits. Samuel Shipman is co-author of the phenomenally vital "Friendly Enemies," and Max Marcin, wrote "Cheating Cheaters" and "The House of Glass" and collaborated in "Eyes of Youth." They know how to quicken the pulse and hold suspenseful interest. A rich rogue is murdered in room 13 of a fashionable hotel. It is known that a woman was present. Who was she? That is not cleared up until after swift and exciting episodes, full of quick action, vivid color, electrifying suspense and the clash of positive wills. Incidentally the dictagraph cuts a figure in the detective activities and its workings are demonstrated. There are tremendous dramatic roles for Belle Bennett, Clay Clement, Brady Kline, Emily Pinter, Clifford Alexander, Jean Oliver, Zita Williams, Al Cunningham, Rafael Brunetto and a reinforced cast.

"The Five Million," to have first local performance February 29th, is another comic exposition of the romances and tangled troubles that involve a good many of the five million young American soldiers on their return from overseas. This comedy had the edge on "Jim's Girl" in New York through its prior production by Comstock and Gest, and is conceded to be even funnier. It is by Guy Bolton, co-author of "Polly With a Past," and the San Francisco dramatist, Frank Mandel, whose "High Cost of Loving" has made countless thousands laugh.

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## ITEMS OF INTEREST ABOUT ARTISTS, TEACHERS AND STUDENTS

EDITED BY CONSTANCE ALEXANDRE

**EDITORIAL NOTE**—All artists, teachers and students mentioned in this department are active and consequently successful. They are deserving of recognition. We wish in particular to recommend to Music Clubs in California to encourage resident artists of merit by giving them remunerative engagements. Unless a Music Club materially patronizes resident artists by paying them well for their services, it is most certainly derelict in its duty toward the musical public. No artist of standing or merit should volunteer his or her services free to any club or other organization. If music clubs can not afford to pay for the services of competent artists let them give advanced students an opportunity to begin a career.

## What Our Artists Are Doing

Lawrence Strauss, tenor, accompanied by Miss Therese Ehrman, gave the third of Six Matinees Intimes at the studio of Miss Ida Scott, 606 Kohler and Chase Building, on Thursday afternoon, January 29th. Mr. Strauss' fine tenor voice, exquisite enunciation and artistic and tasteful interpretations were heard to advantage in the following French songs of the eighteenth and twentieth century: Minuet, Bouquet (Folk Tunes arr. by Weckerlin); Aupres de mon Blonde (arr. by Tiersot); Au bord d'une Fontaine (Albanese); Le Coeur de na Mie (Dalcroze); Extase (Duparc); Embarquez-vous (Godard); Air from Manon (Massenet); Romance from Fortunio (Messager); Il Neige (Bemberg); Automne (Faure); Infidélité (Hahn); La Flute Enchantée (Ravel); Fantaches (Debussy); Le Papillon (Fourdrain).

Rosalie Housman, the California composer, is enjoying her work with Ernest Block. Miss Housman says he is a very remarkable creative musician and that she was present at the recent Berkshire concert where his prize sonata was given and where Schelomo was played by Miss Muckle. He is receiving the recognition his great talent deserves.

Miss Nelly Laura Walker, soprano, was the motive for a reception given by Miss Marie Withrow, at the Sorosis Club, Thursday evening, January 29th. Miss Walker left for the East to fulfill concert engagements of Carlos Troyer's Indian songs. A brilliant career has been predicted for the young singer by many of the leading musicians, among whom are Schumann-Heink, Emmy Destinn, Edwin Lemare, Marie Withrow, Emma Thursby, Mrs. H. H. A. Beach. Miss Walker has not only appeared before San Francisco audiences as a singer, but as an author and producer of children's plays. She was the organizer of the Fairy Drama Club which presented several of her plays. The affair above referred to was of interest. Miss Walker sang Carlos Troyer's Indian songs in costume. She was also seen as Marta in the second scene of that opera. Those who assisted here were: Mrs. Laura Fairhurst, contralto, Nelson Chorpennning McGee, tenor, Andrea Gligo Jorovich, baritone. Solos were rendered by Ruelle Dunning, Miss Minnie Brock, Miss Margaret Alpers, Mrs. Lucy Vail and Miss Florence McDonald. Daniel Papovich was the accompanist. Miss Ethel Denny accompanied Miss Walker in the Indian songs.

H. B. Pasmore presented Miss Althea Burns, soprano soloist of the Church of the Advent, and Rev. Geo. H. B. Wright, Rector of St. Stephens' Church, in a song recital before a gathering of very appreciative music lovers at the Pasmore studio on Thursday evening, February 5th. Miss Burns sang with a beautiful voice and fine interpretative powers, a program that ranged from "O, Thou Billowy Harvest Field," by Rachmaninoff, several lighter songs, including Pasmore's "Weather Cock" and "The Maiden and the Shin-lin Tree" (a song upon a Chinese melody), to the great aria from Der Freischuetz. Her rendition of this very difficult number showed a mastery of technique and dramatic expression that placed her well up in the rank of operatic singers. The Rev. Wright's beautiful baritone carried conviction to the hearts and minds of his hearers. In Tchaikowsky's "Pilgrim's Song" his interpretative and dramatic powers were remarkable.

Henry L. Perry, the well known basso and choir director, is to be married in April to a Miss Beatrix Camp of Tacoma, Wash. Mr. Perry was serving in Camp in the Northwest during the war and no doubt a romance developed from mutual admiration. The hundreds of friends of Mr. Perry's will be pleased to hear this good news and no doubt congratulate him and wish him well deserved happiness, in which devout hope this paper joins them.

Mrs. Mary Prag, Vice Principal of the Girls' High School, was tendered a reception by the San Francisco Music Teachers' Association in the Sun Parlor of Hotel Whitcomb on Tuesday, January 20th, as a mark of esteem and because of her resignation from the teaching force, after fifty years in the department. Mrs. Prag is the mother of Mrs. Julius Kahn. Naturally those in charge of the affair desired to furnish a particularly fine program and inasmuch as Miss Helen Colburn Heath was a former Girls' High School pupil, she was asked to contribute to the musical entertainment. In addition to Miss Heath there were other well known artists asked to contribute to the program, namely, Charles Bulotti, Henry L. Perry, Uda Waldrop and Miss Horan. This was quite an array of talent, and every one of the numbers was thoroughly enjoyed. Mr. Bulotti and Miss Heath sang a duet and each a solo, Uda Waldrop accompanying them. Every one present expressed delight regarding the fine artistic character of the program and the excellent manner of interpretation.

Margaret Hughes, the well known pianist and accompanist, is meeting with the same success in New York which she enjoyed while in San Francisco. Mrs. Hughes has been located in New York for the past few months and is being kept unusually busy by many artists who are fortunate enough to secure the services of this intellectual and artistic musician. Mrs. Hughes has just completed a week's festival engagement in Jersey City, N. Y., where on each occasion she played for a different artist and at one of the Morning Musicales given at the Hotel Plaza, Mrs. Hughes accompanied Madame Mabel Beddoe, the contralto. We are quite confident that the many admirers and friends whom Mrs. Hughes left in San Francisco wish her the continued success that her rare accomplishments deserve.

Miss Christine Howells, one of the younger set of musicians and a flutist of rare attainments, will give a recital on Friday evening, February 27th, in the Italian Room of the Hotel St. Francis. Miss Howells, who is a pupil of Louis Neubauer of the San Francisco Symphony Orchestra, has appeared here many times as soloist and has rendered many splendid obligations for our local musicians. At this forthcoming event, which is being looked forward to with keen interest, Miss Howells will be assisted by Madame Rose Relda Cailleau, whose lovely coloratura soprano and artistic singing is frequently appreciated in California, and by Miss Helena Howells, who will give some French ballads in costume. Miss Madeline Becker will be the accompanist. The program will be as follows: Flute Soli, Pastoral (Scarlatti), First Movement from Concerto in C major (Mozart), Siciliana and Allegro from Sonata in E flat major (J. S. Bach); Songs—Villanelle (Dell'Acqua), Robin's Song (Howard White), Charmant Oiseau, from La Perle de Brazil (Felicien David); Flute soli—Allegretto (Benjamin Godard), Album Leaf (Grieg), Elf Dance (Grieg), Dance Negre (Cyril Scott); old French ballads—Eho Eho, Mon Chevalier, Le Beau Vaisseau, Jardin d'Amour, Chanson des Metamorphoses; Flute soli—Valse (Chopin op. 64), Concertino (Chaminade).

Giuseppe Jollain, violinist, Sigismondo Martinez, pianist, Mrs. Richard Rees, lyric soprano, accompanied by Miss Esther Mundell, Mrs. Harry Cornish, and Miss Beatrice Becker, participated in a concert given by the Bay City Parlor, No. 104, N. S. G. W., in the Ball Room of N. S. G. W. Building, 430 Mason street, on Tuesday evening, January 6th. The program which was greatly enjoyed by the large audience was under the general direction of Mrs. Geo. D. Shadburne, Jr.

Marion Ramon Wilson, contralto, whose concert last season will be remembered by many musicians, will give another recital on Tuesday evening, March 9th, at the Century Club Hall. Miss Wilson will be accompanied on this occasion by Frederick Maurer, the well known composer and pianist. Miss Wilson is the possessor of a beautiful, resonant voice which she handles with a great deal of discretion, and the interpretations of her songs are always rendered with artistic taste and rare judgment. The following program consists of many interesting selections: Recitative and Aria from the Opera Rinaldo (Handel), Chanson de la Touraine (Massenet), Faites-lui mes Aveux (Gounod), O Don Fatale, Don Carlos (Verdi), Recitative and Aria from La Clemenza Di Tito (Mozart); Apres un Reve (Faure), La Chanson de l'Alouette (Lalo), Psyche (Paladilhe), Ariette (Vidal), Chanson de Matin (Maurer), To One Unknown (Carpenter), The Rose Enslaves the Nightingale (Rimsky-Korsakow), Blow, Blow, Thou Winter Wind (Treharne), Come, All ye Jolly Shepherds (Old Border Air), De Bogie Man (Caroline Wells Bassett), Possession (H. Clough-Leighton). Tickets on sale at Sherman, Clay & Co. \$1.50 plus war tax.

## MASSENET'S CINDERELLA AT PLAYERS' CLUB

The Players' Club will present Massenet's "Cinderella," an opera in four acts, on Friday and Saturday nights, February 27th, 28th and March 5th and 6th, with a special matinee on Saturday afternoon, March 6th. The music loving public have had little opportunity to see this attractive opera. For some reason, it has not been presented by the usual traveling companies. However, the Chicago Opera Company produced it with great success several years ago, with Mary Garden as Prince Charming and our own Mabel Riegelman as Cinderella. The production at the Players' Club will be under the musical direction of Lillian Birmingham, with the assistance of Reginald Travers. No effort will be spared in scenic and lighting effects. The cast is as follows: Cinderella, Ellen Page Pressly; Madame de la Haltiere, Lillian Birmingham; the Fairy Godmother, Ethel Hackett; Dorothee (Daughter of Madame de la Haltiere), Mabel Coghlan; Naemie, Elsie Cross; Prince Charming, N. Chorpennning McGee; the King, William Cox. Immediately following "Cinderella" a revival of the "Dancing Girl" will be presented, with Beatrice Michelson as Drusilla Ives, Reginald Travers as David Ives and Dion Holm as Duke of Guiseburg.

## Studio Activities

An Evening of Music was given at The Abbey, 2824 Thirteenth avenue, Oakland, by students of the organ in the Extension Division of the University of California on Saturday evening, February 7th. The program was given by students who are studying the organ in classes of three at the completion of fifteen lessons. The instructor is William W. Carruth. The program was as follows: Prelude and Fugue in C major (Bach), Miss Marion Wixson; Andante in F (Wely), Miss Elizabeth Fineran; Chorale Prelude (Liebster Jesu, wir sind hier) (Bach), Cantilene (Salome), Miss Iona Fix; Andante (Rheinberger), Cantilene Nuptiale (Dubois), Miss Eloise Prince; Pastorale (Faulkes), Meditation (Mallory), Miss Hazel Carpenter; Chorale Prelude (Herzlich thut mich verlangen) (Bach), At Evening (Kinder), Miss Grace Newcomb; Chant du Berger (Schnlhoof), Barcarola-Notturmo (Leoncavallo), Miss Iona Fix, piano; Miss Marion Wixson, organ.

Elizabeth Westgate is giving a series of piano recitals, at which a group of the younger students appear. These concerts, to be given during the whole season, will be interspersed with programs by artist pupils on which latter occasions two players will give each program. Eight young pianists were presented at Miss Westgate's artistic studio in Alameda recently, sixty: guests being present. The composers represented were: Bach, of course Debussy, Chopin, Rachmaninoff, and many other moderns. The program was played entirely from memory, for Miss Westgate never permits the use of notes at a recital. Those taking part were Vine Lowry, Adrian Hynes, Marian and Elizabeth Vaughan, Marian Linderman, Juliet Weinstock, Mabel White and Olive Merle. The second of the series took place at Merriam's School in Oakland, on January 24th. Miss Westgate is head of the music department at this well known private institution.

Elizabeth Ivey-Brubek's piano class gave a fine program at Concord recently. The pupils who played were Dorris Keller, Ruth Dnnn, Florence Humphrey, Mary Helen Williams, Lois McCall, Clotilda Olivera, Lois Frank, and Beverly Thissell. Selections were from modern and classical composers and were played with good tone, fine rhythm and entirely from memory. The following group, played by Lois McCall, earned for her enthusiastic response from the audience: Mazurka (Von Wilm), Waltz for left hand (Arthur Foote), Barcarolle in A and Papillon (Rheinholdt), Lois McCall displayed her talent with Canzonetta (Hollaender), Jonquils (Rountree), and Hunter's Song (Lynes), Mary Helen Williams has decided talent, which was evidenced in her playing of Echo (Raff), and Moment Musical, F minor (Schubert).

Henrik Gjerdrum, the pianist, gave a successful pupil's recital recently at the Ann Dare Studio, 3209 Clay street. A number of younger pupils appeared, assisted by Madame Ugene Hirschler, violinist. On February 1st Mr. Gjerdrum presented his most advanced pupil, Helmer Palmer, in a recital at the same studio. The program was as follows: March of the Dwarfs (Holst), John and Valjejo Gantner; Fond Hearts Must Part (Lange), William Keller; Ding Dong Bell (Spaulding), Page Pressley; Two little duets, Valjejo and Adela Gantner; Con Amore (Beaumont), John Gantner; Mocking Bird (Arr. by Zeiler), Ernest Esberg; Little Rondo (Martin), Airy Fairies (Spaulding), Adela Gantner; March of the Boy Scouts (Grant-Schaeffer), Valjejo Gantner; Colombine Reve (Francis Poppy), Mazurka de Salon (J. Danbe), Mme. Hirschler; The Mountain Stream (Sidney Smith), Etude in A flat major (Wollenhaupt), Marion Lehnner; The Waltzing Merry-makers (Spaulding), (Trio), Adela Vallejo and John Gantner.

A Pupils' Recital was given at the Ada Clement Piano School on Friday evening, January 30th, under the direction of Miss Adele Uman. The program was as follows: Descriptive Music, Norman Westlake; Erb—Two Chicks, Frances Simpson; Swift—The Grasshopper, Melvin Parker; Rogers—Tally Ho! Caroline Wolcott; Dutton—Rain Pitter Patters, Frances Baer; Parlow—Telling Fairy Stories, Norman Westlake; Lynes—Over the Snow, Evelyn Joseph; Dance Forms, Leslie Baer; Gallup—My Lady Dances, Marian Crawford; Church Music, Margaret Andrews; Burgmuller—Ave Maria, Gordon Graham; Reinecke—The Secret, Laura Hammer; Schubert—Impromptu, Marjory Whitehead; Hartman—At Close of Day, Margaret Andrews; Krentzlin—Amayyllis, Leslie Baer; Bach—Menuet, Frances Walker; Schumann—About Strange Lands and People, Important Event, Juanita Westlake; Cramer—Henselt—Etude, F minor, two pianos, Evelyn King, Juanita Westlake.

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VOL. XXXVII. No. 22

SAN FRANCISCO, SATURDAY, FEBRUARY 28, 1920.

PRICE 10 CENTS

## SAN FRANCISCO ENJOYING MANY MUSICAL EVENTS DURING BUSY WEEK

Closing Performances of Gallo's San Carlo Grand Opera Company Attract Record Audiences to Curran Theatre—

San Francisco Symphony Orchestra Gives Ninth Popular Concert, With Louis Persinger as Soloist

—Jascha Heifetz Again Packs Columbia Theatre and is Cheered to the Echo

By ALFRED METZGER

Since the last issue of the Pacific Coast Musical Review was published an extraordinary number of important musical events have taken place in this city. Indeed there were so many that we are obliged to enumerate them briefly in this one article, or delay them until a future issue. Believing that our readers like to get their musical news as quickly as possible we have decided to adopt the former course, even though we run into danger of devoting not sufficient space to some of the events. So we trust that our readers will not mistake this curtailing of space for a desire on our part to deny the importance of these events. They were all worthy of more attention than we are able to give them at this time.

George Edwards reviews the performance of La Forza del Destino upon another page of this issue, so we will merely say of the closing performances of the San Carlo Grand Opera Company that they continued to attract large audiences and that Maude Fay delighted her many friends with her fine vocal interpretation of Marguerite in Faust on Thursday afternoon, February 19th. Fortune Gallo has every reason to be exceedingly pleased with the artistic and financial result of the three weeks' engagement. The company is now appearing in Los Angeles and no doubt is again scoring artistic triumphs.

### PERSINGER SOLOIST AT "POP" CONCERT

The Curran Theatre was crowded to the doors on Sunday afternoon, February 22d, on the occasion of the ninth popular concert given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. He played the Mendelssohn Concerto in E minor with unusual technical and musicianly skill and indeed astounded his many admirers with the purity of his interpretations and the velocity of his technique. Drawing a flexible, clear and accurately pitched tone Mr. Persinger played this brilliant composition not only with fine fluency, but what is also most important with a depth of intelligent understanding that but few artists give us. It was indeed a masterly rendition of this work and raised Mr. Persinger even higher in the estimation of serious music lovers than his former triumphs have already placed him. He is entitled to hearty congratulations. The orchestral part of the concerto was impressively played and splendidly directed by Alfred Hertz. Our readers are already so familiar with Mr. Hertz' reading of the Flying Dutchman Overture, the Largo from Dvorak's New World Symphony, The Massenet Suite, and the smaller groups by Tchaikowsky, Berlioz, Grainger and Jensen, as well as the concluding number, the Blue Danube Waltz, that it is only necessary to state that the orchestra and Mr. Hertz once more contributed to the happiness of nearly two thousand people by giving them this delightfully melodious music in a manner to gladden their hearts. The ovation accorded Mr. Hertz was spontaneous and in conformance with his merit.

### JASCHA HEIFETZ IN FAREWELL CONCERT

At his fifth and final San Francisco concert Jascha Heifetz again thrilled an audience that taxed the seating capacity of the Columbia Theatre to the very last inch upon the stage. His enthusiastic hearers cheered him time and time again and once more he displayed that wizardry of technic and poetry of sentiment which has made him millions of followers throughout the world. At this time it is not necessary to repeat that which we have already published about his artistry. Suffice it to state that during these five concerts more than 10,000 people have heard Heifetz and as many more were unable to secure seats. He could easily have crowded the Civic Auditorium twice, and again we wish to thank him and Mr. Oppenheimer for the fact that the lust for dollars was surpressed by the love for real music.

### MME. FRANCESCA ZARAD CONCERT

We wished we had more space at our command to intimately review the concert given by Mme. Francesca Zarad at the Scottish Rite Auditorium on Sunday evening, February 22d. In the first place the management was very modest in its pretensions and the artist more than fulfilled our expectations. She possesses a lyric soprano voice of extraordinary flexibility and clarity

with a mezzo timbre and range of warm and appealing character. She is above all an artist of refinement, and because of her refinement refuses to make concessions to popular demands for unnecessary melodramatic exhibition of temperament. She sings with ease and with the assurance of the professional artist who has experience and knows the innermost demands of a classic composition. Her Schubert, Franz and Brahms songs were sung with fine understanding and evident seriousness of purpose. The Franz Autumn, in particular, we have never heard sung to finer advantage. Those who failed to take advantage of the opportunity to hear Mme. Zarad, owing to the unusual demand on their time dur-

public concerts of the orchestra possible through their financial support.

Conductor Alfred Hertz has arranged the following program of light music to be played by the complete orchestra of 80 musicians at the forthcoming Members' Concert: Prelude, Lohengrin (Wagner), Carmen Suite (Bizet), Invitation to the Dance (Weber), Five Dances from Nutcracker Suite (Tchaikowsky), Two Hungarian Dances (Brahms), Dance of Syphs, from Damnation of Faust (Berlioz), Humoreske (Dvorak).

### ELKUS COMPOSITION AT SYMPHONY CONCERT

"Impressions from a Greek Tragedy," Albert Elkus' composition which had its first presentation anywhere on Friday, will be repeated on Sunday afternoon, February 29th, in the Curran Theatre, by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

Tremendous interest has been awakened in this work, since the composer is a resident of San Francisco and a graduate of the University of California. Elkus has achieved genuine distinction as composer and musician. Sunday's symphony will be Mozart's C major, generally known as the "Jupiter" symphony, a sobriquet which has become classical. Schumann, in speaking of this symphony, said: "There are things in this world about which nothing can be said, as Mozart's C major Symphony, with the fugue, much of Shakespeare and pages of Beethoven."

A happy number will be the scherzo from Mendelssohn's incidental music to Shakespeare's "Midsummer Night's Dream." It is all brilliant, charming and spontaneous music. The scherzo is an intermezzo between the first and second acts and is a fitting prelude in its lightness to the second act, which is given over to the fairies.

The program will be concluded by Berlioz' brilliant "Le Carnaval Romain," originally conceived by the composer as an overture to the second act of an opera called, "Benvenuto Cellini."

The tenth and last "Pop" concert of the season is scheduled for Sunday afternoon, March 7th, in the Curran, and Conductor Hertz has fairly outdone himself by the program he announces for the occasion. These are the numbers:

Prelude, Lohengrin (Wagner), Nutcracker Suite (Tchaikowsky), A Night on the Bald Mountain (Mossorgsky), Symphonic Poem, Le Rouet d'Omphale (Saint-Saens), (a) Scotch Poem, Opus. 31, No. 2 (MacDowell), (b) Poem Erotique, Opus. 31, No. 6 (MacDowell), Two Hungarian Dances (Brahms), (a) The Bee (Schubert), (b) Loin du Bal (Gillet), Overture, Solennelle, The Year 1812 (Tchaikowsky).

Manuel Mora, the distinguished Spanish operatic tenor, who has opened his Salon of Music at 445 Powell street, tells some interesting things regarding American students who are too eager to gain immediate popular success. Says Mr. Mora in the San Francisco Chronicle of February 22d: "How can a conscientious coach hope to accomplish any real results in a course of six, eight or a dozen lessons?" he asks. "Yet many pupils expect to be singing 'solos' after a few months' study. If their wishes are not gratified, they seek another teacher who has fewer scruples about giving them pretty songs before they know thoroughly how to open their mouths. Each pupil needs different treatment, and just there is where the skill of the vocal specialist comes into play. He must be able to gauge accurately the possibilities latent in the singer and determine definitely the best mode of study peculiar to the type and temperament."

"Particularly to be encouraged is the development of poise. It makes a world of difference when one sees a singer come upon the platform calm, self-contained and confident. In such a frame of mind the singer is able to give of his best, and his hearers listen with more attention and cordiality. A genial soloist creates geniality in his audience, and deserves it. That, I believe, is one of the fundamentals in the psychology of solo work."

"To develop the natural voice is a lengthy task, and too often a thankless one. The best results are obtained when the coach illustrates with his own voice. Personally, I have never had great confidence in teachers who were depending entirely on theories and were unable to give me practical demonstrations."



MISS MATILDE BARLEY

A Brilliant Vocal Artist With Eastern Triumphs to Her Credit Who Recently Appeared With Splendid Success in San Diego

ing this busy week, surely missed hearing an artist well worth applauding, and the enthusiastic audience in attendance had reason to feel gratified with their decision to include Scottish Rite Hall on their Sunday night itinerary. We trust that Mme. Zarad will again visit this city at a time when congestion of musical events does not prevent her being heard to even better advantage than on this occasion.

(Concert Reviews Continued on Page 8)

### MUSICAL ASSOCIATION MEMBERS' CONCERT

The second and final Members' Concert of the Musical Association of San Francisco, will be given on Thursday evening, March 4th, in the Palm Court of the Palace Hotel.

These occasional events have proved tremendously successful. They are given in compliment to the Musical Association of San Francisco, sustaining body of the San Francisco Symphony Orchestra, who make the



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## Executive Office

Suite 801, Kahler & Chase Building, 26 O'Farrell Street  
Telephone Kenney 5454

## New York Office: 21 Spruce Street

Gavin Dhu High, Eastern Correspondent

## Los Angeles Office

2130 Vista del Mar Avenue, Hollywood, Cal. Tel. 579424  
Bruno David Fischer in Charge

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## NINETEENTH YEAR

### RESIDENT ARTISTS COMING INTO THEIR OWN

Although the fact that two daily morning papers should publish editorial articles about the importance of encouraging resident artists on one day—February 1st—was a coincidence, there still remains the undisputable existence of a friendlier attitude toward "local" artists than was the case in former years. The Pacific Coast Musical Review claims at least a small share in the creation of an atmosphere wherein the resident artist receives at last some recognition. This paper has definitely made up its mind to fight this proposition to a bitter finish, and will not cease to censure people naturally prejudiced against artists and teachers residing here, nor will it from now on discontinue its endeavours to find opportunities for worthy artists to appear in public at adequate remuneration. We shall attend to this matter in practically every issue of this paper until the fight is won.

Today we wish to quote from the two editorials referred to above. Redfern Mason, in an editorial leader on the musical page of the San Francisco Examiner of February 1st, says: "A music club is a nucleus from which the grace of art should radiate over a large territory. Are the clubs fulfilling their proper function? How comes it, for example, that Monterey, with its 6000 people, is musically barren? How is it that Carmel, with its artistic colony, and its wonderful outdoor theatre, only has a concert when some temporary resident musician, like Allan Bier or Frederick Preston Search, is moved to stir the stagnant pool of local aestheticism? I believe there is a musical club at Salinas. Why do not its members take heart of grace and share their musical substance with the dwellers in other places? Doubtless there are hundreds of other towns similarly circumstanced to Monterey and Carmel. Sigmund Beel and George Stewart McManus went on an artistic pilgrimage through San Luis Obispo County and played for a population that is music famished. Why not make a musical survey of the State, take a census of the musicians, indicate the places where there are halls suitable for the giving of concerts, and turn over the record to the extension division of the University of California. I am sure that Julius Rehn Weber would be glad to co-operate with the Federation (meaning the California Federation of Musical Clubs) to transform these wastes into oases."

Mr. Mason might very well have remained closer at home and asked what the musical clubs, and music departments of other clubs are doing for the resident artists in the way of adequate remuneration and frequency of engagements. He might well have asked whether these clubs are doing their duty when they persist in demanding services of worthy artists without compensation or with but little reward under the pretext of giving them value in publicity or pupils.

On the editorial page of the San Francisco Chronicle of February 1st we find an editorial headed: "The Development of Native Talent," and from this interesting acknowledgment of the value of resident artists we quote the following: "Every community has its share of native talent, which should be fostered and utilized by that community, if we expect to have many artistic centers. San Francisco and its contributory territory are particularly rich in artistic material. With an established reputation for enthusiastic appreciation and discriminative taste, this city has only to put forth an effort in order to become an independent and creative center. Let our local managers give all possible assistance to home talent. Let our audiences remember that the New York trademark has only a conventionalized value, and the rest will follow."

It is about time our daily press understood the situation, and we trust that neither the Examiner nor the Chronicle will stop their endorsement of resident artists with these two articles. Let them send their critics to the events of native talent and let them publish their opinions in the same manner as they do in the case of visiting artists. The worst thing a copy reader or make-up man on the daily paper can do to native talent is to crowd out an extensive review of an event of local importance. Such action does more to harm resident artists than anything else. And yet the reports of local musical events are the first to be "crowded out" when space is short, while sporting

events and sensational murders receive more than their share of allotted space.

If our musical clubs will find it impossible to pay adequate remuneration to resident artists of merit, and by adequate remuneration we mean a sum not less than \$100 or \$75, if possible more, then it becomes necessary to organize a club that will make it its duty to look after the interests of resident artists in San Francisco, Oakland, Berkeley, Alameda, and in fact every city in California that has not already a club that engages California artists at adequate remuneration. After California has finally acquired its concert field for resident artists, it is time to get Oregon, Washington and other Pacific Coast States into the fold. This paper is determined to bring this idea to a successful conclusion and will assist anyone to organize such clubs wherever needed, even though the editor will have to lend his personal assistance for the time being.

ALFRED METZGER.

### MARIANNE BRANDT REPORTED IN NEED

Henry T. Finck, after eulogizing Marianne Brandt as one of the most distinguished and brilliant stars that ever shone at the famous New York Metropolitan Opera House, in the Evening Post Magazine of December 20th, concludes his eulogy with these lines that will come as a shock to many admirers of the famous Diva:

"Poor Marianne Brandt's merry days are past. For some years before the war she taught in Vienna, and not a few of her pupils were Americans. One of these pupils, now well and favorably known in our concert halls, Rosalie Miller, has asked me to say a word in behalf of my former artistic idol, now freezing and starving in a garret through no fault of her own. Miss Miller asks her friends to send her concentrated foods and warm clothing in small packages of not over ten pounds, because larger ones are apt to be stolen on the trains. Address them to Marianne Brandt, Kostlergasse, 6-8, 6, Bezirk Vienna, Austria."

"Here is a pathetic extract from a letter from Marianne Brandt to Miss Miller: 'Have you any idea what it means to me to get a letter now? My fingers are stiff and cold like iron and wood. It is six degrees in the room. No coal, no wood for the stoves, on foggy days no lights as we have very little gas and electricity permitted each day. It is a dreadful existence. From the cold floor I have a foot and leg stiff to the knee for eight weeks. In bed it becomes better, as soon as I walk or go out it is worse. This goes also with the had nourishment, we lack everything, meat, eggs, fat, milk, sugar. Sometimes you can get one or another at enormous prices. We live mostly with polenta, Kartoffelwatz, gries and potatoes. Butter is 160 kronen a kilo and not to be had. If there is a week with American pork or beef I get one dekagram for my person, and we have not enough flour for one and one quarter 'Loaf' (loaf of bread). Can you believe it?'"

### TWO WORTHY SAN FRANCISCANS HONORED

Although the incident happened at least four months ago the attention of the Pacific Coast Musical Review was only recently directed toward the fact that Mrs. Louise Marriner Campbell and Mrs. Mathilde Wismer were made honorary members of the San Francisco Musical Club some time last October. We are sorry that circumstances prevented our paying attention to this important event before this; but recognition of worthy members of the profession is not such a frequent occurrence that the record of its taking place ever becomes out of date or unworthy of attention. And so we presume that even at this late day many of our readers will find this affair a matter of news.

We know of no members of the artistic circle of San Francisco's musical colony more worthy of such an honor than Mrs. Marriner Campbell or Mrs. Mathilde Wismer. Mrs. Campbell has been a pillar in our musical fraternity for so long a time that it would almost be discourtesy to disclose the number of years, and yet it would not be the truth to say that Mrs. Campbell is old. She is as active, and more so, than many women much younger in years and as a musical educator she has given this city many of its most valued artists. She was among the first really efficient sopranos of the West, gaining well merited distinction upon the concert platform and in the church, and in accordance with an interesting article appearing in the Musical Leader of Chicago recently: "For a long time she held the position of soprano in the First Congregational Church and she was in demand for concert work. Her voice had all the marks of distinction, including a beautiful lilting quality that gave it special charm. During all these years Mrs. Campbell has been teaching with noted success."

But Mrs. Campbell's fame does not restrict itself to her artistic and pedagogical activities. Anyone who has had the pleasure to come in personal contact with her could not but admire her healthy wit, unflinching humor and unquestionable intellectual power. We have heard her make impromptu addresses at notable gatherings that kept large assemblages in roars of laughter, and yet she never confines herself just to poke fun at anything, but intersperses her remarks inevitably with accounts of interesting happenings of the past. She is one of the rarest conversationalists and artists the West has produced and the San Francisco Musical Club has reason to feel proud for having honored her.

Mrs. Mathilde Wismer, while not so active in public musical work in this city of late, is known through the work of her children. Hother Wismer, the prominent violinist, Gerda Wismer Hoffman, the well known historic artist now in New York, and Mrs. Nichols, a most capable vocalist, all reflect the vitality and artistic spirit of their mother. Mrs. Wismer's special task has been to contribute to the progress of the musical clubs to which she belongs. In occasional appearances before the musical public Mrs. Wismer gives evidence of refined artistry and efficient vocal achievements. As a hostess Mrs. Wismer has for years been known by

every prominent resident musician and by many of the distinguished visitors, most recently Pablo Cassals enjoyed her hospitality.

The honor bestowed by the San Francisco Musical Club is particularly valuable inasmuch as this organization is very chary with these honors. So far only Mme. Chaminade, Adele Verne and Mrs. Edward MacDowell have been made honorary members.

### SAN CARLO PRESENTS LA FORZA DEL DESTINO

Novelty Opera Delights Patrons of Last Days of San Carlo Engagement. Alice Gentle, Vicente Ballester and Gaetano Merola Given Ovation

#### BY GEORGE EDWARDS

An opera known chiefly to the general public through the graphophone records of its splendid duet, and an occasional recital rendition of the "Pace, pace" aria for soprano, is Verdi's "Force of Destiny," the most novel offering in the repertoire of the San Carlo Opera Company during its recent engagement in San Francisco. Neither of these pieces suffered in the performance of Friday evening, one of the concluding productions of the opera season. Romeo Boscacci as Don Alvare had worked up from a more or less indifferent performance in the first act (there were at least four in all), to a splendid triumph of vocalism in the duet with Vicente Ballester as Don Carlos Di Vargas. The standard set by the well known record scarcely exceeded the artistic performance of this occasion. Ballester had received his ovation before this, when he was obliged to repeat the whole of his initial aria because of the stormy demand of the auditors. Ballester's voice stands out among baritones for the clean edge of "placement" it sustains. The pitch of his tones is never in doubt; it is "focused" on a definite level; and consequently he gets much of the brilliancy, even as a male singer, of certain sopranos, such as Mario, to take an example from the same group of singers. He is eminently deserving of his success. The aria referred to was given a flawless rendition as an encore; a certain strain and varying of the placement the first time he sang it had by this time entirely disappeared.

Alice Gentle sang the part of Donna Lenora. Her tremendous task was accomplished in splendid form from first to last, in spite of the fact as was reported, that she had learned the opera as a sort of "rush order," only very recently. In the first set her appearance and acting were irresistible, and her velvety voice intrigued the audience from the start. In a lengthy duet with De Baisi as Padre Guardiano, she managed to sustain the interest of everyone. The "Pace" aria was done inimitably. De Baisi made a good abbot; and Natele Cervi introduced a Shakespearian humor into the middle acts as Fra Melitone, the simple minded monk who did his job as he was told, but reserved the right of his opinion on everything, nevertheless. To have so human and natural a character in the difficult form of opera was a triumph rare indeed.

It was also a triumph for Verdi to have conceived it, and is clearly a foreshadowing of the tremendous development his dramatic instinct was yet to receive in Falstaff. La Forza Del Destino stands about midway in the chronology of his operas. It is after Traviata, Trovatore and other pieces which he composed at the rate of one or two a year for some fifteen. Then came a rest for some five years during which "The Force of Destiny" came to life. Now the operas were fewer and better. Next came Aida, and still later Falstaff, and the other dramas with music, which have not even yet achieved their quota of popularity. The weaknesses of the earlier operas are in "La Forza Del Destino"; the melodramatic situations, the triviality of story—which is really not worth writing so much fine music about, and the sentimental ending. In this opera Verdi brings the dramatic possibilities of ritual to higher point even than in Il Trovatore; the ensemble of monks against the background of chapel and brilliant altar can not fail of dramatic effect. But the opera also foreshadows the emergence of a master dramatist. Wagner had realized that nothing less than the highest philosophical conceptions of humanity were worthy the best he could do in music; and Verdi in his later years appears to have been satisfied with no one less than Shakespeare as a librettist. The comedy of Fra Melitone in the present opera is a distinct prophesy of this greater outlook. The music, too, of "The Force of Destiny" had taken on a more earnest and dramatic quality, as opposed to the sentimental and melodramatic. Altogether, this opportunity for San Franciscans to see the transition opera of the greatest of Italian masters was a most valuable thing.

Something should be said of the splendid scenery with which the play was richly furnished. The palace room in the first act, the church scene already referred to and another one in which the massiveness of a gothic cathedral was suggested by the edge of a tremendous buttress to the right of the stage, and the outdoor scene of the finale, which though somewhat giddy was rich and inviting, and helped make the long opera seem less long. Only the very modern suit case which played considerable part in the action appeared to swear at the rest of the atmosphere, and to insist on reminding you of the Christmas season at the Emporium.

The splendid conducting of Gaetano Merola was acclaimed by the audience, when Alice Gentle, searching for him everywhere, at last brought him upon the stage for his share in the honors. The overture suffered for lack of instruments, but the accompaniment throughout the rest of the play was rich, adequate, and perfectly synchronized. Signor Merola appeared to be largely responsible for the successful work of the chorus as well. Occasionally the tenors were under obvious strain to reach their pitch; but this was only in the beginnings of concerted pieces, for many of the climactic ensembles were of fine intonation and one finale at least was of uplifting grandeur.



# SCHUMANN-HEINK ELECTRIFIES LOS ANGELES MUSICAL PUBLIC

Eminent Diva, Notwithstanding Recent Indisposition, Gave Most Astounding Feats of Vocal Art—Estelle Heartt—Dreyfus Reveals Fine Art in Excellent Concert—Lyric Club Gives Concert Under Direction of J. B. Poulin—Los Angeles Raves About Heifetz—Chamber of Commerce Sponsors War Memorial

By BRUNO DAVID USSHER

Los Angeles, February 21, 1920.—Madame Schumann-Heink gave the most astounding feats of vocal art last week, when she appeared in the first of the three recitals scheduled for Los Angeles and which had to be postponed last month owing to the singer's illness. The fact that the great diva returned prematurely to the concert stage on said Saturday was proved by the announcement following the concert closely, that the second recital would have to be postponed until March. However, in spite of the effect of a severe cold on her voice, Madame Schumann-Heink delighted her hearers in a measure few singers can do even in excellent state of health. Nothing new can be said about the singer's natural ability or her supreme technic, nor the irresistible appeal of her personality. We shall never forget her Bach and Handel Arias or Ronald's "Down in the Forest." Her high notes would have done credit to a coloratura soprano a generation younger, while the wealth and warmth of the lower register was as marvelous as ever. Although visibly laboring under the strain of her indisposition this wonderful artist at no time left her illustrious level as vocalist and interpreter. An immense audience feted the singer most enthusiastically. In absence of Frank La Forge, who is suffering from a sprained wrist in New York, Mrs. Katherine Hoffman accompanied ably. Miss Nina Fletcher, violiniste, played Kramer's "Chant Negre" and the second Beethoven "Romance" with good technic.

Suffering from the malady of the season, a combination of a nasty cold and grippé, your scribe feels compelled to deal somewhat cursorily with the events of the last week or two. Although some of them deserve lengthy reviews. Prominently among these stands out the recital of Estelle Heartt-Dreyfus, contralto, who offered a program of great uniqueness as well as of distinct musical value and charm. The general consensus of opinion was that the singer had given of her best and scored a great success. There are few singers who possess such astounding knowledge of the musical literature of all countries as this artist does. Moreover few can enter into them in a manner as poetic, reverent and intelligent as Mrs. Dreyfus did. Fine taste and sense for style were required to group a program of Japanese, American, Old English, Russian and Spanish songs, to arrange the songs within the group so as to bring out the individuality of every work. The climaxes of her program came with the Spanish, Russian and old English songs, which in their diversity bespoke the remarkable versatility of the singer. Three local composers, Gertrude Ross, Fanny Dillon and Blanche Ebert Seaver were represented on the program by the artist. Jay Plowe assisted Mrs. Dreyfus with his charming obligato work and played an interesting number by Enesco. Mrs. Blanche Ebert Seaver, whose song "Baby Catechism" had to be encored, acted as accompanist and may well share in the wholehearted success of the evening. Mrs. Heartt-Dreyfus is planning recitals in Pasadena, Santa Barbara and San Francisco which real lovers of art ought not to miss.

The last concert of the Lyric Club, J. B. Poulin, director, again proved the high quality of work done by this woman's chorus. Hadley's "The Legend of Granada" and several chansons in French were the special features of the program. Raymond Harmon, tenor, found a very appreciative audience who loved the lyric character of his well developed voice. Mrs. Hennon Robinson, who is the official accompanist of the choir, did much to make the concert a success.

Los Angeles raved about Heifetz. The sweetness of his tone, its clearness, its evenness at all tempi and manners of bowing is captivating. His playing is brilliant without ostentatiousness. He himself is poised, yet fiery, always forceful. Much has been said about his art. His double stops sound like two flutes phrased alike. His staccato up and down in piano passages, his silken harmonics are bewildering. His eighthis, or his changes from legato to spring-bow, always marvellous. And his ease of playing makes one almost wonder: Has Paganini come back? Heifetz played twice. And Los Angeles still talks about him.

A standing committee of the Chamber of Commerce has recommended an Auditorium as a War Memorial for the 23,464 men from this city who went to war and 711 of whom paid with their lives for the ideals of this country. A floor capacity of 12,000 seats has been considered, besides several smaller halls. No amount has been mentioned, but figures quoted, vary from three to five million dollars, as to the cost of the building. The main auditorium will be built in such manner that it can be used as a theatre. Special attention will be given to the convertible stage. Nothing is known definitely regarding the manner this project will be financed. The report of the Chamber of Commerce Committee gives the following details of the plan:

"The space actually occupied by such an auditorium is naturally an ellipse. Located in a rectangular building, the wings or corners may readily be adapted for other public purposes, without impairing either the architectural unity of the plan or the general usefulness of the auditorium or theatre. In this building it is proposed to use the wings or corners for club rooms and museums.

"In the center of the great ellipse will be a hydraulic stage that is hoisted into the massive dome when the entire auditorium is in use. When desired, the stage

and scenery apparatus is lowered to the level of the floor, thereby dividing the great auditorium into two parts, and making suitable halls for grand opera, conventions and other public gatherings that do not require more than 5000 to 6000 seating capacity.

"We have in Los Angeles a number of men of large means and high ideals, to whom, we are sure, it would be a source of great pleasure to add to the grand general idea the proper embellishments, in the way of noble mural paintings, groups of statuary, memorial tablets and other decorations so that the building would become a real monument of patriotism, and inspiration to all men and women for unselfish public service and sacrifice.

"We recommend that the management of the memorial, as a whole, should be entrusted to a commission, and that the legal action for the creation of this commission should provide that at least a majority of all its members must be men who actually served in uniform with the army, navy or Marine Corps of the United States in the World War.

## RUFUS DEWEY JOINS GALLO FORCES

Fortune Gallo, impresario of the San Carlo Grand Opera Company, has added to his staff the former publicity manager of the Chicago Grand Opera, Rufus Dewey, who joined Mr. Gallo's forces on the last day of the San Francisco season of the San Carlo Company to work in advance of that organization on its return tour eastward from Los Angeles. Mr. Dewey has been with the Chicago Opera for the last three years, and has held similar positions with other operatic and musical institutions for many years past, notably the Century Opera of New York, the Boston Opera, Anna Pavlowa and her Russian Ballet and others. He was also the producing manager of the big musical and religious spectacle, "The Wayfarer," at Madison Square Garden, New York City.

## MASSNET'S CINDERELLA AT PLAYER'S CLUB

With the opening of Massenet's "Cinderella" at the Player's Club next Friday night, the music lovers of San Francisco will have an opportunity to see one of Massenet's most charming, though not well known, operas. It is interesting to learn that Cinderella was composed in 1899, and was the fifteenth work of the great master for the theatre. The libretto was written by Henri Cain. Cendrillon, the French derivative for Cinderella, had its first hearing at the Opera-Comique, May 24, 1899, where it met with instantaneous success. The story is practically the same as the original fairy tale.

The production at the Players' Club will be under the direction of Lillian Birmingham, the well known and popular contralto, who will take the clever character part of Madame de La Haltiere. Most lavish scenic and lighting effects are promised. There will be five performances of Cinderella—on Friday and Saturday evenings, February 27th and 28th and March 5th and 6th, with a special matinee on Saturday afternoon, March 6th. Ellen Page Pressly, who plays the role of Cinderella, made a great success in one of the leading parts in the recent production of the Chimes of Normandy. The rest of the cast are as follows: Cinderella, Ellen Page Pressly; Madame de La Haltiere, Lillian Birmingham; the Fairy Godmother, Ethel Hackett; Dorothee and Noemie, daughters of Madame de La Haltiere, Mabel Goghlan and Miriam Kraft; Prince Charming, N. Chorpenning McGee; the King, Len Barnes.

Immediately following "Cinderella" a revival of the "Dancing Girl" will be presented, with Beatrice Michelen as Drusilla Ives, Reginald Travers as David Ives and Dion Holm as the Duke of Guiseburg.

## MRS. BESS SMITH ZIEGLER CONCERT

Mrs. Bess Smith Ziegler, a talented pupil of Tina Lerner and Vladimir Shavitch, will give a piano concert under the direction of Jessica Colbert, in the Players' Club Theatre Tuesday evening, March 2nd. Madame Lerner considers Mrs. Ziegler an artist who is gifted with exceptional musical ability, both in technique and artistic finish. While this concert is partially an invitational affair, tickets may be secured at Sherman, Clay & Co. The program follows: Mozart—Pastorale Variee, Mendelssohn—Two Songs: Without Words, Brahms—Rhapsodie B minor; Schumann—Sonata G minor; Chopin—Etude C sharp minor, Etude A flat major, Nocturne E minor, Valse A flat major; Glinka-Balakireff—The Lark, Rachmaninoff—Prelude G minor, Liadow—Barcarolle, Strauss-Tausig—Valse Caprice.

## OPPENHEIMER MOVES EXECUTIVE OFFICES

Expansion of his business, which has now grown to include concert courses in a dozen Northern California cities has made it imperative that Manager Selby C. Oppenheimer secure more space for the transaction of the executive branches of his business. The limited space on the ninth floor of the Sherman, Clay & Co. building assigned him has proved inadequate to his needs for some time, so Mr. Oppenheimer has secured a fine suite of offices in the Foxcroft building, No. 68 Post street, at Kearny, where in future the smiling im-

presario can be found. The Oppenheimer ticket office at Sherman, Clay & Co.'s will be in no way disturbed and tickets for his many events can be secured as heretofore at his usual stand.

## MRS. BLANCHE CHAPMAN CORNELIUS' SUCCESS

Well Known Composers Scores Triumph With Waltz Entente Composed in Honor of General John Pershing and Played by Ferdinand Stark

In The Chronicle of January 25th, as part of the record of proceedings associated with the visit of General John J. Pershing to San Francisco, we find the following interesting reference to a new composition by Mrs. Blanche Chapman Cornelius:

"For the first time in public the 'Waltz Entente,' composed in honor of General John Pershing and dedicated to him by Mrs. Blanche Chapman Cornelius, a Chicago woman, was played in San Francisco yesterday afternoon by Ferdinand Stark's Hotel St. Francis Concert Orchestra, following the arrival of the Pershing party at the St. Francis. Stark played from the original manuscript, which was sent especially for the occasion by Mrs. Cornelius and which later was presented to the General. The 'Waltz Entente' was played again last night at the Commercial Club's dinner to General Pershing. It will be included in this evening's concert program at the St. Francis. Mrs. Cornelius, formerly Miss Blanche Chapman, is widely known in the East as a concert player. Since her marriage to J. P. Cornelius, a prominent Chicagoan, she has devoted herself exclusively to composing."

In addition to this manuscript composition of the Waltz Entente, Mrs. Cornelius has composed a delightful song entitled "The Night Hath a Thousand Eyes" and published by the Gamble Hinged Music Company of Chicago. The words are by F. S. Bourdillon and the music fits the poetic lyrics like the proverbial glove. It is a song of deep sentiment, excellently written for the voice and melodious to a refined degree, not at all cheap like so many recent songs. It should become quite popular with singers as it is very grateful and, if adequately interpreted, is bound to get an encore.

Mrs. Blanche Chapman Cornelius is rapidly taking her place among the successful composers of this country. "Waltz Entente" became very popular from the first, and there is constant demand for it, although as yet it is played from manuscript, but will shortly be published in the East. Mrs. Blanche Chapman Cornelius comes from a family of artists, musicians and writers, on both her mother's and father's side of the family, and from earliest childhood she has been surrounded by the best musical influence. Her mother, Maria Bond Chapman, possessed a soprano voice of wonderful range and rare beauty. As the wife of Dwight Reeves Chapman, a well known business man, Mrs. Chapman devoted herself to her home and her six children, of whom Mrs. Cornelius is the youngest. Though Mrs. Chapman received most alluring offers to appear in opera when a young girl, the offer was rejected by her parents. As a devoted wife and mother, Mrs. Chapman being very public spirited, found time to keep in touch with the best music, and was ever in demand to take the leading parts in oratorios and concerts in Ohio (and elsewhere) where she then resided, and where she was famed for her splendid character and personality, birdlike voice and devotion to the development of the best musical appreciation and standards, and for which she gave freely of her best efforts and beautiful voice. Mr. and Mrs. Chapman provided the best musical tutors for their children and at an early age Mrs. Cornelius gave promise of great talent along the lines of composition. Besides "Waltz Entente," Mrs. Cornelius has composed during the last few months a song, "The Night Hath a Thousand Eyes," which is being sung by concert singers with great favor in the East. Mrs. Cornelius is a pupil of Edward MacDowell, the eminent composer, and Leopold Godowsky.

Tenth Annual Stabat Mater.—Elaborate preparations are already being made for the tenth annual production of Rossini's Stabat Mater, which as usual will be given in celebration of Good Friday in the Greek Theatre at Berkeley. Good Friday this year falls on April 2nd, and Choragus Paul Steindorff, of the University, intends that this decennial celebration of the semi-sacred event shall be the most pretentious and spectacular ever given in the decade in which he has annually revived the event. A greater chorus, an orchestra augmented to greater strength and a quartet of world famous songbirds will lend distinction to the coming production. In addition to the production of the Stabat Mater the concert first part will be more important and attractive than ever.

## John Smallman Baritone-Concert Engagements

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# What prominent Artists say about "IN THE AFTERGLOW"



Gentlemen:  
"In the Afterglow" by Frank H. Grey is, to my way of thinking, his most effective song. It is a song that ought to appeal to every type of audience and I predict that it will become immensely popular. I will sing it on my program this season.  
Yours truly,  
**PAUL ALTHOUSE.**



Gentlemen:  
I have just received copies of "In the Afterglow" and feel impelled to write you a line regarding this splendid song. It is most effective as a recital song and is suitable on any program on account of its popular appeal. It is, in my opinion, the best song Mr. Grey has written.  
Cordially yours,  
**MAY E. PETERSON.**



Gentlemen:  
I am delighted with Mr. Grey's "Afterglow." I believe it an even greater song than his splendid "Think Love of Me" and I intend using it this season. It has a beautiful melodic flow and is full of appeal.  
Sincerely yours,  
**JOHN BARNES WELLS.**

## IN THE AFTERGLOW

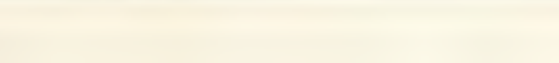
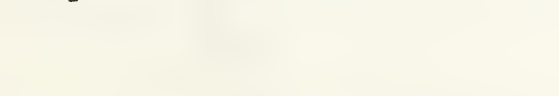
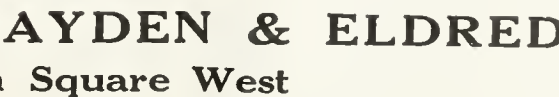
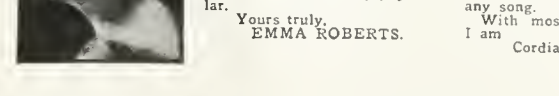
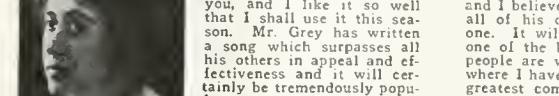
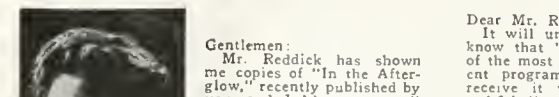
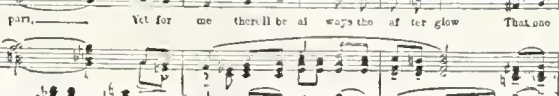
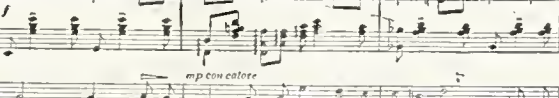
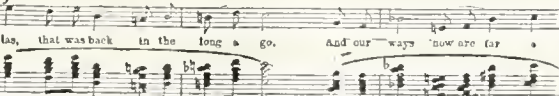
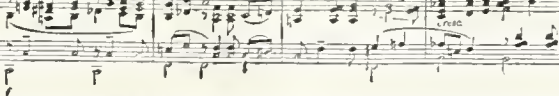
Words by  
**J. WILL CALLAHAN**

Music by  
**FRANK H. GREY**

### REFRAIN

*And her slowly*

Once, dear, we stood in the af-ter-glow, In the hush of the twi-light hour.



Dear Sirs:  
Thank you so much for Mr. Grey's new song, "In the Afterglow." I have already sung it several times at informal affairs and always with success. It has all the elements for popularity, melody and sentiment and a pretty rhythm.  
Very cordially yours,  
**VERA CURTIS.**

Gentlemen:  
"In the Afterglow" I find a corking song that is likely to go big. I have it already programmed for two concerts.  
Yours,  
**EARLE TUCKERMAN.**

Dear Sirs:  
Mr. Grey's best song, "In the Afterglow," has just been received and I will take pleasure in singing it. It is very lovely and has a decided appeal because of its beautiful words and haunting melody.  
Sincerely yours,  
**OLIVE KLINE.**

Gentlemen:  
I am in receipt of your recently published song, "In the Afterglow," and expect to sing it on my programs this season. This is an excellent song on account of its popular appeal and its effectiveness for the records, and I expect to record it in the near future.  
Thanking you for the copies, I am  
Sincerely yours,  
**PAUL REIMERS.**

Gentlemen:  
Mr. Reddick has shown me copies of "In the Afterglow," recently published by you, and I like it so well that I shall use it this season. Mr. Grey has written a song which surpasses all his others in appeal and effectiveness and it will certainly be tremendously popular.  
Yours truly,  
**EMMA ROBERTS.**

Dear Mr. Roach:  
It will undoubtedly interest you to know that "In the Afterglow" is one of the most popular songs on my present program. Audiences everywhere receive it with greatest enthusiasm, and I believe that Mr. Grey has eclipsed all of his other compositions in this one. It will without question become one of the big hits of the season for people are whistling it in every town where I have presented it. This is the greatest compliment that can be paid any song.  
With most sincere congratulations,  
I am  
Cordially yours,  
**MARIE MORRISSEY.**

Dear Sirs:  
Permit me to acknowledge receipt of "In the Afterglow." Frank H. Grey has a wonderful melodic gift. His "Think Love of Me," which I am singing, shows this, but in this latest song, "In the Afterglow," he has achieved the most wonderful bit of melodic writing that has recently come to my attention. I like the words, too, and the sentiment is admirably expressed.  
Cordially yours,  
**BARBARA MAUREL.**

Gentlemen:  
Thank you kindly for sending me the copy of Grey's "In the Afterglow." This is an excellent ballad and I will be happy to use it on my programs.  
Sincerely,  
**GEORGE REIMHERR.**

Gentlemen:  
I like Mr. Grey's new song, "In the Afterglow." It is a beautiful composition and the melody is of haunting loveliness. It will be a pleasure to program it and I feel sure it will be popular in a few months.  
With best wishes,  
Sincerely yours,  
**YVONNE DE TREVILLE.**

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New York City



HENRY HEYMAN HONORS JASCHA HEIFETZ

Famous Red Room of the Bohemian Club Presents  
Brilliant Scene When Dean of Violinists Entertains the Wizard of the Violin

A stranger looking into the Red Room of the Bohemian Club at noontime on Saturday, February 14, would have imagined that the Club was giving an elaborate entertainment. The horseshoe table had been arranged to seat fifty guests. The board was most artistically decorated with acacia, and before every cover there were gaily painted place cards and valentines of beauty and originality.

However, these arrangements had by no means been made for a club entertainment. This was merely the setting for a private party. The Red Room was dedicated that day to the luncheon which Sir Henry Heyman was tendering to the great violinist, Jascha Heifetz. Sir Henry's guests included Bohemian club members and other friends.

Sir Henry Heyman has known the great violinist for three years, and this entertainment was planned by Sir Henry long before Heifetz arrived in San Francisco on his present concert tour. It was by far the most elaborate party given in his honor. And what is equally important, it was one of the most distinctive and most successful parties ever given in San Francisco to a visiting virtuoso.

When the guest of honor and those invited to meet him had taken their seats around the horseshoe table, Sir Henry in his character of host, welcomed them with the following words:

"Mr. Heifetz, visiting friends and fellow Bohemians: It is indeed a pleasure to be here once more in this beautiful Red Room, reminiscent of so many celebrities and so many delightful hours. I can assure you that I always feel happy in this room, but today I feel happier than usual not only because I am entertaining Jascha Heifetz, but also because I find myself surrounded by so many colleagues and other good friends who have come here as my honored guests to assist me in paying homage to a young genius. I welcome you all, gentlemen, but to my most distinguished guest I give the very heartiest welcome of which I am capable."

"Perhaps I should have said that I again extend a welcome to him, for this is not the first visit of Mr. Heifetz to this club."

Sir Henry went on to tell how in August, 1917, he was ready to start for Paso Robles where he had been invited to spend a few weeks with Mr. and Mrs. Paderewski, when he was called upon by a prominent New York manager who invited him to meet Heifetz on his arrival in San Francisco. Heifetz had come from Petrograd by way of Japan. Sir Henry told how, during the three days which Heifetz spent in San Francisco, he had invited him and some other friends to a luncheon at the Bohemian Club. As that first visit to San Francisco had not aroused any general attention, this narrative was received with the greatest of interest by all of Sir Henry's guests.

Sir Henry spoke with great feeling, sincerity and admiration of Heifetz' personality and of his first appearance in New York, where with one stroke of his magic bow he created a sensation that had not been equalled since that greatest of violinists, the immortal Wieniawski, had visited the United States.

In conclusion he asked all his guests to rise and either drink in Spring Valley water, or at least wish to Mr. Heifetz good health, happiness and prosperity for all time to come.

This was done with great enthusiasm, whereupon Sir Henry Heyman requested Warren S. Palmer, president of the Bohemian Club to express the sentiments of admiration which all present felt for the genius of the guest of honor. Mr. Palmer responded in his usual elegant manner.

One of the features of the luncheon was the presentation to Mr. Heifetz of a cartoon prepared especially for this occasion, to which all the guests afterwards affixed their names. The idea of this cartoon, like everything else that signalized the affair, originated in the fertile brain of Sir Henry. The painting showed Heifetz mounted on a sea lion, Sir Henry presenting to him a laurel wreath and the great Paganini emerging from the clouds and sending his fiddle by a cherub-messenger to his nineteen-year old successor. This idea of Sir Henry's had been carried out by John Stanton, the well known artist, and was much admired. The presentation to Heifetz on behalf of the host was made by Frank P. Deering who is a past president of the club, with that eloquence and polish of language which distinguish all his utterances.

Another speaker was Edward F. O'Day whose address to the guest of honor was in a humorous vein with a certain amount of satire aimed at the present tendency of the world to ignore art and artists and to place a high value only on things of mechanical usefulness and on men who are "one hundred per cent efficient," so-called. O'Day told the guest of honor that he was regarded by all present as a young man with a future, but that they all hoped that his future would not be wasted on the violin. He explained that the violin had no future; that civilization was going to leave the violin behind in its onward march. He pointed out that the broom had been displaced by the vacuum cleaner and the scrubbing board by the electric washing machine, and that in the same way the violin would undoubtedly be replaced by a mechanical fiddle electric-wired, motor-driven and 100 per cent efficient! He called attention to a widely published advertisement reading:

"Don't kill your wife. Let the washing machine do the dirty work!"

In the same way, he said, we will soon be reading an advertisement something like this:

"Why fiddle with the old fashioned violin? Spend two cents a day for electric juice and get Pacific Musical Service."

O'Day went on to say that it was not the fault of Heifetz that he played the violin so well. He pointed out that all the music critics agreed that Heifetz enjoyed a heaven-born gift. Therefore the responsibility was not on him but on heaven, and he was still young enough to circumvent heaven. He therefore advised Heifetz before he grew any older, to give up the fiddle and follow a useful career. He begged him to follow the example of Paderewski. Paderewski, he said, had gone into Polish politics because his occupation had been taken away from him by the player piano!

The most amusing and most original stunt of the luncheon, another of Sir Henry's happy ideas, was staged by the witty and brilliant Joseph S. Thompson. This was the presentation to Heifetz of a Chinese fiddle, the purported gift of a certain Dr. Li Po Tai who was described by Sir Henry as Professor of Scientific Music at the University of Peking and who was said to be known to his countrymen as the "Jascha Heifetz of China." Thereupon at Sir Henry's request, Mr. Thompson read a letter to Sir Henry written in Chinese by Dr. Li Po Tai, who was unable to be present, and his enunciation of the strange syllables was so true to what all present had heard in Chinatown that many were deceived into thinking that Mr. Thompson was actually a master of the Chinese language, after which he translated the letter into English, and there were so many witty sallies and such good-natured, gracefully conceived jokes at the expense of the guest of honor and the host that the speaker kept the table in roars of laughter. This was undoubtedly one of the cleverest stunts ever executed in the Bohemian Club, and it will be a long time before Jascha Heifetz forgets Mr. Thompson Dr. Li Po Tai and his friend Sir Henry.

On receiving the Chinese fiddle Heifetz lost no time in mastering its technique, but at once rendered a very spirited impromptu in the oriental style.

Such a luncheon as this would of course be incomplete without music. With Uda Waldrop presiding at the piano some splendid songs were rendered by Charles Bulotti, Henry Perry and Mackenzie Gordon.

Jascha Heifetz is more at home with the fiddle than as a public speaker, but when wreathed in smiles he arose to acknowledge the kindness of his host, to express the happiness which he had received from the luncheon with its good fellowship and to tell Sir Henry how much he appreciated this munificent hospitality, his bearing was so modest, his sincerity so evident and his blushes so real that he won all hearts.

Those invited were: Mr. Warren S. Palmer, President Bohemian Club; Mr. Wm. M. Abbott, Vice President Bohemian Club; Mr. William Spronle, Judge M. C. Sloss, Mr. Frank P. Deering, Mr. Charles K. Field, Judge H. A. Melvin, Mr. George Sterling, Mr. Edward F. O'Day, Mr. George C. Walker, Mr. James S. Thompson, Mr. John A. Stanton, Mr. Haig Patigian, Mr. W. H. Smith Jr., Mr. McKenzie Gordon, Mr. Alfred Metzger, Mr. George M. Purver, Mr. Jules Wieniawski, Mr. H. B. Pasmore, Mr. Charles N. Drake, Mr. Selby C. Oppenheimer, Mr. Horace Britt, Mr. Pierre Douillet, Mr. Horace Miller, Mr. Joseph Geo. Jacobson, Mr. Chas. F. Bulotti, Mr. Kajetan Attl, Mr. Uda Waldrop, Mr. Alfred Hertz, Mr. E. F. Schneider, Mr. J. B. Levison, Mr. J. R. Waybur, Mr. B. E. Puyans, Mr. S. Chotzinoff, Mr. L. Persinger, Mr. Albert Elkus, Mr. Richard M. Hotaling, Mr. Roy Folger, Mr. G. Minetti, Mr. Henry L. Perry, Mr. Ashley Pettis, Mr. James H. Todd Jr., Mr. Benj. S. Moore.

MISS GRACE EWING ABROAD IN RUSSIA

Well Known San Francisco Contralto Doing Excellent Service With American Forces as an Entertainer of the Y. M. C. A. Staff

Miss Grace Ewing, well known in San Francisco as a contralto of marked ability and talent, who had a studio in New York prior to the outbreak of the war, and Miss Maud Roberts, pianist, who also taught in the American metropolis, have done some excellent work in recent years in France and Russia. They were one year overseas with the American Expeditionary forces in France, England and Germany, where they appeared in various concerts and in Treves, Germany, they had charge of a Y. M. C. A. hut, arranging entertainments, exchanging money and in fact made themselves useful to the soldiers in that fine, hearty spirit so well known during the war.

After the conclusion of the war in France and Belgium they went to Vladivostok and at the time they arrived there they proved to be the only women entertainers of the "Y" and immediately were asked to take charge of all entertainments for the soldiers. They have even given programs in the outlying camps, taking along a folding organ strapped to a sleigh and being obliged to cross lakes of ice in their travels. Miss Ewing has been writing some interesting letters to her family here from which we quote the following excerpts.

"Vladivostok, Siberia, January 7.—There is a big Christmas party going on down stairs, and in between acts, so to speak, this letter is having a start. Should say that the Russians do not celebrate our Christmas date of December 25th—theirs is always on January 7th—and almost every family, no matter how poor, manage to have a tree. However, this year, I fancy, there will be many homes without their tree. The "Y" is giving this party to about seventy poor Russians; kiddies ranging in ages from three months to sixteen years. Some of the parents have come, too. The tree is gorgeous and represents beaucoup money; we finished up the decorating of it last night. The Hawaiian Chapter of the American Red Cross sent the burs to hold the gifts for the kiddies. Each bag of bright cretonne for

the girls, and khaki for the boys, has a small white center, into which has been sewn a darling American flag, machine embroidered. The bags are 12 by 15 inches, roughly guessing. Each bag contains more than a pint of peanuts, a California Sunkist orange, an apple, a dainty tissue paper package of candy, and several presents, such as a rubber duck or a dolly, according to the age of the child, paints and picture books, rubber balls, spinning tops, books, crayons, games, building blocks, and heaps of pretty things comprised the supply from which the various bags were filled. A quintet of strings from the Czech Symphony Orchestra were playing, and between the rest of us we are giving an informal program."

"Vladivostok, January 11.—It is 4:45 and I wish you could look in this big club room at the Hut. An excellent Czech Orchestra of six pieces is playing away at a great rate, most delightful music. A huge fire is blazing away in the enormous open fire place. Easy chairs and comfy wicker settees are fully occupied by soldiers and sailors of all nationalities, groups of them standing around about. There are crowds of them standing all around the balcony as well. The coolies are here, there and everywhere with pans and brooms, sweeping up the muss that will collect when so many walk about. Afternoon tea was served upstairs. I am at the information center. We answer questions, hand out chess, checkers and domino games, take the money for postals, also for the billiard tables. The cost for the latter is 5 rubles the hour. That means 5-300 of a dollar, when the ruble is 300 on exchange, as it is at present. The orchestra has just finished playing that old student song Gaudemus Igitur. Now they are playing Over There."

"This morning we had a fine service on board the Albany, and Captain Watts was there. I lead the boys in the hymns, singing besides, giving one or two solos as occasion demands. By our being in charge of the singing on board the Albany, going to their dances, etc., we get to know the boys very well. Tomorrow night they give another one of their dances at the hut. Wednesday Capt. Watts and Wardroom officers give a big party, also at the Hut, and we are booked for that. Everything socially is piling up, as we may all be out of here very soon."

"Saturday night was one of the big occasions that will always stand out in our memories, this occasion being a concert we gave to the Chinese sailors and soldiers from the big battleship that is in port. It was very hurriedly arranged and went off with a zip, and believe me, they were some audience! The gymnasium of the International Hut, where all the big concerts, dances, shows and parties are given, was scored, as, for many reasons, we could not go aboard the ship. To keep the crowd of Russians, Americans, and countless others out, a Czech, Chinese and American M. P. were placed on guard. The back of this big Auditorium is arranged with seats in tiers, and those men were a great sight in their sailor blue and soldier khaki uniforms. It was a revelation to me, for we had never seen such a body of well drilled, well set up, Chinamen. And talk about appreciation—well, it was worth seeing."

"The Chinese have a grand band and they gave two excellent numbers, before I began—rhythm perfect, but a bit noisy. . . . In compliment to us the sailors rose and sang one of their chants, swaying all the time. The sound was wierd, like many people brushing their teeth. The soldiers sang for us, and all so serious and correct."

During the latter part of January Miss Ewing left for Manila from where she possibly will return to this city when her duties are fulfilled.

ORLEY SEE'S ARTISTIC SUCCESS

Among the prominent first violins of the San Francisco Symphony Orchestra is Orley See, who, during the course of the war, was rendering patriotic service as director of entertainments at the Presidio and Fort Scott. Previous to coming to California Mr. See was for eight years head of the string departments in well known music schools in the East, where he became widely known as a soloist and teacher. The season 1917-18 was spent in Sacramento, where Mr. See developed a large following and where he played in recitals before the Saturday Club, Tuesday Club, and others. He was also heard in several other Northern California cities during that season.

The summer of 1918 brought a short tour in the training camps and a chance to do patriotic service as director of entertainments and social activities at the Presidio and Fort Scott. During the eleven months of this work, there were a few public appearances, but the demands of the executive position left little time for practise or playing. Since July, 1919, Mr. See has been free to devote his time to musical endeavour and during the season 1919-20 played successfully in San Francisco, Oakland and Sacramento. The charms and attractions of the bay cities are irresistible, according to Mr. and Mrs. See, and now he is to be found among the first violins of the San Francisco Symphony Orchestra, and in addition he has established studios in San Francisco and Oakland. Mr. See will also be heard at a number of musical affairs before the end of the season.

Mr. See, in addition to his success as soloist, orchestral player and teacher has contributed some interesting articles to the Violinist of Chicago and the Musician of Boston.

Mary Garden, is planning a special operatic performance to be given on March 27th, at the Lexington Theatre, the proceeds to go to the Hammerstein Memorial Fund. The directors of the Metropolitan Opera House will also give a special performance for the same cause. The reason for these two performances is to raise sufficient funds to erect a suitable memorial to the late Oscar Hammerstein. Taking part with Miss Garden will be several artists introduced to this country by the famous impresario.





**Clarence Whitehill**

Leading Baritone  
Metropolitan Opera Company  
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CURRAN THEATRE

Distinguished Piano Virtuosa Gives  
Sixth Historical Piano Recital Be-  
fore Capacity Audience at  
Players' Club Theatre

By CONSTANCE ALEXANDRE

Miss Tina Lerner gave the last of her six historical recitals Tuesday afternoon, February 24th, at the Players' Club Theatre. Miss Lerner appeared before a capacity audience which proved her popularity as an artist in being capable of attracting such a large attendance at each of her concerts. Miss Lerner's program was devoted to the modern masters, among whom were Rachmaninoff, Debussy, Borodin, Ravel and Cyril Cott. For playing in a style such as music of this type demands, Miss Lerner has, to my mind, the ideal qualifications. Her interpretations were like a modern painting, one beautiful tone color after another. With her exquisitely limpid touch, flawless technique, and her great art of pedalling producing wonderfully clear pianissimo affects, Miss Lerner was capable of creating the necessary amount of atmosphere, going easily from one mood into another, lending the poetic feeling required in these pieces, and played with such splendid musicianship as only an artist like Miss Lerner can play. Miss Lerner is, without doubt, one of the foremost pianists of the day, and as she has achieved by her great art a phenomenal success at these concerts, we are in hopes of being rewarded by another rare treat next season.

**Riegelman** PRIMA DONNA SOPRANO

Western Direction  
JESSICA COLBERT

## ALLAN BIER'S PIANO RECITAL

The piano recital given by Allan Bier at Scottish Rite Auditorium on Thursday evening, February 19th, was one of the most worthy events of our musical season. Mr. Bier never fails to give us the very best that is in him when he appears in public. He gives evidence of having studied his subject thoroughly and of having infused in it the very essence of his artistic spirit. On this occasion he played Bach, Schumann and Chopin, thus representing the academic as well as the emotional phase of pianistic creative effort. He succeeded in presenting both characteristics of the art in a manner worthy of the highest commendation. Technically Mr. Bier overcame the utmost difficulties that the works, belonging to the pure classic family, all demanded, and from the standpoint of sentiment Mr. Bier invested his interpretations with an intelligent application of tone color, shading and phrasing. Judging from the spontaneous and frequent outbursts of approval the writer was not the only one present who thought Mr. Bier's performance to be one of exception given ample opportunities to appear on merit. Artists like Mr. Bier should in public by music clubs throughout the Pacific Coast. They should be enabled to enter upon extended concert tours through the far Western territory, and as long as such opportunities are not afforded the Pacific Coast Musical Review can not admit that musical taste and culture has advanced to a sufficient degree among us to be entitled to recognition.

The Ferrier Opera Company gave The Chimes of Normandy at the Columbia Theatre last Sunday evening in the presence of a crowded house. A review will appear next week. The Boite a Musique has given two excellent programs since last we had the pleasure to refer to these fine events. We will also speak of these fine affairs next week. The Chamber Music Society gave its fifth concert on Tuesday evening. It occurred too late to be reviewed in this issue.

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## CURRAN THEATRE

Kolb and Dill, the most popular fun-makers that ever stepped on a San Francisco stage, will begin the second and final week of their tremendously successful engagement at the Curran Theatre with Sunday night's performance. That this popular pair of laugh-instigators could continue to attract capacity audiences for weeks to come is certain, but previously made contracts prevent this.

"Wet and Dry," the latest vehicle of the tall and short stars, is especially timely. The piece cleverly lampoons prohibition. The book, which was written by Max M. Dill, the corpulent member of the team, possesses a well-defined plot, humorous lines and situations of the most ludicrous sort. Jean Harez has provided bright lyrics and haunting melodies.

The stars themselves were never better fitted as regards opportunities for coralling laughs and they have excellent support in a well-picked cast of favorites. There is a bevy of charming girls who sing admirably and look smartly in their spick-and-span costumes.

"Maytime," the celebrated musical comedy which made such a sensation at the Curran last year, returns on Sunday, March 7.

## MARION RAMON WILSON CONCERT

Considerable interest is being shown in the concert to be given by Marion Ramon Wilson at Century Club Hall on Tuesday evening, March 9th. The program has been selected with great care and the well known and artistic contralto will be heard to her best advantage. The accompanist will be Frederick Maurer, Jr., than whom there is no more efficient nor more successful accompanist residing on the Pacific Coast.

**MABEL** PRIMA DONNA  
**Riegelman** SOPRANO

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## Distinguished Honors

The Cross of the "Legion of Honor," France's most coveted decoration, was presented to C. Francis Chickering, son of the famous Jonas Chickering, in addition to the Grand Gold Medal, awarded their exhibit at the *Exposition Universelle* in Paris, 1867, in acknowledgement of the superior art and craftsmanship as represented by the Chickering Piano.

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## COMING ATTRACTIONS

**Sophie Braslau.**—The fame of Sophie Braslau has preceded her, and San Franciscans are eagerly awaiting her first and only appearance in this city a week from tomorrow (Sunday) afternoon, at the Columbia Theatre, under the management of Selby C. Oppenheimer, when the captivating first contralto of the Metropolitan Opera Company, and "guest" artist of the Chicago Company, will offer a typical song recital such as have brought her superlative recognition as one of the finest recital artists now before the concert public. Sophie Braslau is a native of New York, and since 1913 she has been a leading figure in the music life of the country. Immediately from her metropolitan debut in that year she has occupied a leading place with that famous company, and since her concert debut the same year her services have been sought the land over as a recital artist of the first rank. The program will be as follows:

(a) *Che faro senza Euridice* from *Orfeo et Euridice* (Gluck), (b) *Furibondo* (Handel), (c) *Nature's Adoration* (Beethoven), (d) *On the Dnyepyr* (Moussorgsky), (e) *La Girometta* (Sibella), (f) *Fourdrain*, (d) *Elli, Elli* (Schallitt); *Folk Songs—Bolero* (Spanish), (b) *The Lover's Curse* (Irish), (c) *The Lanthorn* (English), (d) *Old Folks at Home* (American), (e) *Gypsy*; (a) *Consecration* (Mannay), (b) *Greatest Miracle of All* (Guion), (c) *It is Only a Tiny Garden* (Haydn-Wood), (d) *Robin Woman's Song*, from *Shanewis* (Cadman).

The advance sale of tickets for the Braslau recital, which will positively be her only appearance in this city, is now on at Sherman, Clay & Co.'s.

**Alfred Cortot.**—After Alfred Cortot played at the Exposition Auditorium a year ago, as soloist with the French Conservatory orchestra, great enthusiasm followed, and Manager Selby C. Oppenheimer was besieged with requests to secure the famous French pianist for recitals in this city. Oppenheimer immediately approached Cortot on this subject, eliciting then and there his promise to return, and the result of these negotiations has been that Cortot will soon be with us again, to appear at the Columbia theatre on Sunday afternoon, March 14th, in what will be his only recital in this city on a crowded transcontinental American tour. Cortot has elected to re-introduce his art to San Franciscans with a superb program which will include Vivaldi's "Concerto da Camera," the Chopin "Andante spianato and Polonaise," the twenty-four preludes of Chopin, works by Saint-Saens, Ravel, Albeniz and Debussy, and one of the wonderful Liszt Rhapsodies. The seat sale for the Cortot concert is now in progress at Sherman, Clay & Co.'s.

**The Flonzaley Quartet.**—For sixteen years there has been but one change in the personnel of the world famous Flonzaley quartet, and that when Ugo Ara was called to the colors of his native Italy, and his place filled by the equally faithful Louis Bailly. But for this Adolfo Betti, first violin, Ivan D'Archambeau, 'cello, Alfred Pochon, second violin, have never ceased in their fidelity to their life work, and have represented the truest type of serious musicians. Only three programs, comprising some dozen compositions, are prepared for each season, so that study on each work may be carried to the finest detail of interpretation. The Flonzaley's will be in San Francisco for a series of three concerts, to be given in the Scottish Rite Hall on Sunday afternoon, April 11th, Thursday night, April 15th, and Saturday night, April 17th, when three remarkable programs will be offered. Manager Selby C. Oppenheimer, who will, as usual, manage their California tour, announces that he has arranged a special price inducement to subscribers for the entire series, one so attractive that it will cut the usual admission fees in exactly one half, but in justice to the business end of his undertaking he asks that such subscriptions be filed before April 1st. Particulars can be secured from the Oppenheimer ticket office at Sherman, Clay & Co.'s.

**Jacques Thibaud.**—As Cortot is acknowledged the foremost French pianist, so is Jacques Thibaud hailed as the greatest violinist of our sister republic. Thibaud is well known to American audiences, having been a many time visitor to this country, but his first western tour will take place next month, and local music lovers will have their first chance to judge of the merits of this famous man. Thibaud was one of the members of the great trio of Cortot, Thibaud and Casals, that astounded Europe less than a decade ago with the wonderful character of trio and ensemble music that set a new standard. Manager Selby C. Oppenheimer has arranged a fine California tour for Thibaud, which will include but one appearance in San Francisco. He is now trying to accomplish an unusual event, which would bring Thibaud and Cortot together on a joint recital program. In this event the string quartet of the Chamber Music Society of San Francisco would be engaged to assist the stars, and one of the works contemplated would be the "Sonata de Chambre" by Ernest Chausson, written for solo violin and piano and string quartet, a composition new to western music lovers. Further particulars of this event will be announced as soon as negotiations reach a definite head.

## VALENTINE'S NIGHT CONCERT

A splendid and most artistic concert given by several of our best known artists took place at Saint Anselm's Auditorium in San Anselmo on the evening of February 14th. A large and enthusiastic audience was present who showed their appreciation of the artists by their continued and thunderous applause. Those who participated on this program were Mrs. George Cameron, harpist, Mme. Stella Jellica, coloratura soprano, Emilio Puyans, flutist, and Uda Waldrop, concert pianist and accompanist.

## Gossip About Musical People

**Mrs. Jessie Wilson Taylor,** the well known vocal teacher, has returned after two years' absence in Washington, D. C., and in New York City. She has become associated with the Musical Institute of San Francisco, of which Arthur Conradi is the able director, and this association will prove of benefit to the Institute as well as Mrs. Taylor. During her previous activity in San Francisco and vicinity Mrs. Taylor became exceptionally successful, several of her pupils becoming prominently identified with pedagogical and artistic circles. Eventually Mrs. Taylor became favorably known throughout Northern California. In addition to her affiliation with the Vocal Department of the Musical Institute of San Francisco Mrs. Taylor has a class of students in Santa Rosa, in which city she is located for the present, coming to San Francisco every Friday, where she will be pleased to meet prospective pupils by appointment only at the rooms of the Musical Institute of San Francisco on the eighth floor of the Kohler & Chase Building.

**L. S. Sherman,** of Sherman, Clay & Co., is rapidly recovering from an operation which he successfully passed through several weeks ago. He is now at his residence and those who have seen him are enthusiastic over his vitality and his complete recovery.

**Bradford Mills,** manager of Gallo's English Opera Company, was in San Francisco last week and was among the welcome callers at the Musical Review office. Mr. Bradford speaks in the most enthusiastic terms of the success of this splendid organization in Canada and in fact everywhere in this country during its transcontinental tour. Mr. Bradford is specially pleased with the success scored by the young San Francisco prima donna—Miss Shimozumi—who has developed into an exceedingly artistic exponent of the roles of Yum-Yum in the *Mikado* and the *Geisha* in the opera of the same name. This excellent company will be at the Curran Theatre, in two weeks from now and will include in its repertoire *The Mikado*, *Chimes of Normandy* and the rarely heard, but excellent, *Gondoliers*. Mr. Mills is now in Los Angeles and will return to this city on time for the opening of the company's stay here.

**Oliver C. Young,** of the Ellison-White Musical Bureau of Portland, Oregon, was in San Francisco during the engagement of the San Carlo Grand Opera Company representing that well known management under whose direction the Gallo organization tours the Pacific Coast. Mr. Gallo speaks in the highest terms of the splendid co-operation he receives from the Ellison-White people and the efficient manner in which the entire tour has been handled.

**Wager Swayne's** fourth fortnightly class recital of advanced and artist pupils took place on Tuesday afternoon, February 17th, at his beautiful studio on Jackson street. The exacting program was played with great smoothness, beauty of phrasing, and brilliance of tonal effects, each number being interpreted with marked artistry. The program was as follows: *Polonaise* (Chopin), Miss Ellen Swayne; *Waltz* (Brahms), *Capriccio* (Brahms), Miss Josephine La Coste Neilson; *Prophet Bird* (Schumann), *Nocturne* (Chopin), *Scherzo* (Mendelssohn), *Prelude* (Rachmaninoff), Miss Ethel Denny; *Sonata* (Beethoven), Mr. Edwin Calberg; *Fille aux cheveux de lin* (Debussy), Arabesque (Debussy), Miss Maye Carroll; *Sonata* (Beethoven), Miss Enid Newton; *Italian Concerto* (Bach), *Fantasia Impromptu* (Chopin), Miss Marion Frazer; *Gavotte* (Gluck-Brahms), *Polonaise* (MacDowell), Miss Audrey Beer; *Etude* (Leschetizky), *Three Preludes* ((Chopin), *Intermezzo* (Brahms), Miss Frances Melton; *Fantasia* (Mozart), *Sonata* (Haydn), Miss Elizabeth Simpson.

**The Ada Clement Piano School** will give their regular monthly concert on the last Saturday in February, and it will be a Harpsicord and Clavicord recital.

**The San Francisco Musical Club,** announces two programs to be given at the Hotel St. Francis during the month of March. The first one will take place on Thursday morning, March 4th. The members participating at this meeting will be: Mrs. Charles W. Gamm, Mrs. George D. Lierulff, Mrs. Arthur J. Hill, Mrs. H. N. Atkinson, Mrs. Josephine Crew Aylwin, Miss Mildred Jones, assisted by Robert Battison, tenor, and Jack Hillman, bass. The program for the next meeting on Thursday morning, March 18th, will consist of French music and the participating members will be: Mrs. Uda Waldrop, Miss Marion de Guerre, Mrs. John McGaw, assisted by Signor di Grassi, Mrs. Josephine Crew Aylwin, chairman of the program committee, Miss Henrietta Stadtmuller, Chairman of Admission Committee, and Mrs. John D. Sibley, Chairman of Reception Committee.

**Mrs. E. E. Bruner,** soprano, sang the Bach-Gounod, Ave Maria, very beautifully at the Mahoney-Rossi wedding at St. Ignatius Church, on February 19th. Mrs. Bruner was accompanied with a violin obligato played by Genaro Saldierna, the excellent violinist and conductor of the Columbia Theatre Orchestra.

**Christian Holtum,** of Piedmont, and former pupil of Antoine De Valley, left for the East, going by the way of Los Angeles. While here Mr. Holtum sang before Madame Schumann-Heink and Frank La Forge, and they were so impressed with his lovely voice and the splendid way he uses it, that it was on their advice that he decided to go East to continue his studies. We shall expect to receive good reports from Mr. Holtum about his work.

## THE BEEL-MCMANUS CONCERT IN BERKELEY

Well-Known Oakland Critic Hails Both Musicians As Artists Whose Happy Gifts Are Worthy of the Envy of Less Fortunate Mortals

Roy Harrison Danforth published the following well merited and enthusiastic review of the Beel-McManus concert, which took place at Wheeler Hall of the University of California, in the Oakland Tribune of Wednesday, February 4th:

"Reports that Sigmund Beel is an elderly man and that George McManus is a callow youth are parallel absurdities. They are two youths in musical potency and spirit, two evident adults in the maturity of their art. One listens to their playing, as last evening at Wheeler Hall at the University of California, only to envy them those happy gifts. The audience seems altogether unnecessary to them; they are like two friends who love music so dearly that it keeps them indivisible in their devotion.

"And this indivisibility is another of the charms of their playing. In the Brahms, the Mozart, and the Grieg sonata that they played last evening they were never once disjunct. 'Team work' is a pat phrase with the students out there in Berkeley; perhaps there is no better to characterize the amalgamation of Messrs. McManus and Beel.

"The program was excellently arranged. The delicate graces of the Mozartian sonata trailed soothingly upon the storm and stress of the agitated Brahms conclusion, and the Grieg work made fitting aftermath with its flourishes of melody and harmony, no less than of rhythm.

"Beel's violinistry gains constantly in intellectual appeal. His phrasing, his sensitiveness toward shading, his fine pursuit of the melodic line and his technical sufficiency to all of these tasks are seldom to be questioned. Mr. McManus at the piano adds to these a study and forceful support, good tempered, sympathetic and of constant beauty in his solo passages."

## ORPHEUM

Henry Santrey and his syncopated Society Band of ten pieces will head the Orpheum bill next week. Santrey, the only baritone of the New York Hippodrome whose voice reached every single one of the audience of 6000, is the first entertainer to contrast in a striking manner opera and popular songs. It was with the same idea he gathered together his world-famous Society Jazz Band, an unequaled musical organization of jazz artists and soloists ranging from harp to banjo and from the trombone player to the bass violin player, who introduces the startling innovation of using the immense instrument as a guitar. Musical madness might be the term applied during that number when each member of the band apparently loses his own senses in the wildly exhilarating clash, bang and blast of the jazz and performs acrobatic stunts with each syncopated note. Throughout the program there is startling change. Even in costumes Santrey adds to the effectiveness of the arrangement by appearing in various attires ranging from evening dress and walking suits to the costume copied from one of the most notorious of New York's underworld, which he uses in his characterization of the dope fiend.

The Lightner Sisters and Newton Alexander demonstrate that refined songs cleverly and delicately sung invariably have an appeal. Their efforts are so true and so unsophisticated that they immediately find their way into the hearts of the audience. Maria Lo affords a glimpse into the world's famous art galleries by reproducing the most celebrated works of art of various kinds. Miss Lo is herself an artist, and this fact has helped her materially in reproducing inanimate beings.

Harry Jolson, although a brother of Al Jolson, does not rely on his brother's reputation. He has no occasion to do so, for he is a comedian par excellence and possessor of an exceptionally fine singing voice of almost operatic quality. His monologue and songs are the very best and his travesty of operatic scenes a scream.

Dan Bruce and Margot Duffet will appear in a new playlet called "Through the Keyhole," which was written for them by Hilliard Booth. For two years Mr. Bruce was featured with various Cohan and Harris attractions, and Miss Duffet, before entering vaudeville, made her mark on the legitimate stage. Kennedy and Nelson are wonderful acrobats who perform with marvelous speed a variety of thrilling and novel acrobatic stunts. Hubert Kinney and Corinne specialize in dancing. Their new production consists of a group of five widely different dances which enable them to display wonderful versatility and also to prove their exceptional ability as terpsichoreans.

Lady Lo Wah (Dainty Dew Drop), a Cantonese prima donna and the possessor of a sweet and well cultivated voice, will sing English and Chinese songs. She will be accompanied at the piano by Froken Kumbey, Danish pianiste. The only holdovers on this splendid bill will be the Marion Morgan Dancers in the successful dance drama in the time of Atila.

Miss Aileen Baker, the possessor of a beautiful soprano voice and a pupil of Giacomo Minkowsky, during her visit here last year, has returned to San Francisco to continue her studies under Mr. Minkowsky. Miss Baker was at the head of the Community School of Salem, Ore., and is ready to accept choral and oratorio work.

Madame Louisa Tetrizzini, delighted many wounded soldiers at Aurora Hospital, Denver, with her glorious voice and charming personality. General Pershing, who was present on this occasion, heartily applauded the prima donna and thanked her for the pleasure she had given.



## MRS. THILO BECKER IN SAN DIEGO

Distinguished Violin and Piano Virtuosos Enthuse  
Musical Audiences with Excellent Sonate Program

BY EDWARD SCHLOSSBERG

San Diego, Cal., January 26, 1920.—In Shaw's play, "Man and Superman," there is a brilliant epigram which can be very often ascribed to the musical profession. "All those who can, do; those who cannot, teach." But in the San Diego appearance of Mr. and Mrs. Thilo Becker, Sunday evening, January 19th, at the Isis Theater, in three violin and piano sonatas, Shaw's statement was more than vigorously refuted, for it was proved conclusively that they are also "doers" of the highest order. No comment is necessary as to their achievement in the teaching field. It is well known to all musicians that the pedagogic work of Thilo Becker has well nigh assumed national repute. So it was with general pleasure and expectancy that San Diego musicians and music lovers welcomed these two eminent artists. The program was all embracing, consisting of three sonatas by Loeillet, Beethoven and John Ireland.

These three sonatas are representative of three distinct periods, from the oldest clear classic in D, by Jean Baptiste Loeillet, written in the seventeenth century, Beethoven's great sonata in C Minor, composed some time around 1800, and the ultra-modern sonata by John Ireland, written in 1917. The presenting of these works which cover almost the entire gamut of musical history, demand artistic versatility of unlimited dimensions, and the Beckers were at all times equal to the task they undertook. From the interpretation of the academic dignified Loeillet to the vigorous coloring of the John Ireland sonata, they met with consummate skill and artistry all the demands these diverse compositions required. It is easily apparent that these two artists are deep in the knowledge of the high form of art which they express and also that they have genuine sympathetic appreciation of their work.

The Loeillet was made interesting by a certain elegance and dignity of style, and all through the evening the thoroughness, delicacy and eloquent phrasing was a revelation of united virtuosity. Their supersensitiveness and closely knitted spirit would alone stamp the ensemble as individual and interesting. Mrs. Becker, known professionally as Otie Chew, has all the requirements of artistic violin playing. Unimpeachable intonation, breadth of bowing, most fluent and facile finger work, solidity and richness of tone, yet the violin in spite of its possibilities of sentiment, pathos and brilliancy cannot, like the piano, easily create an emotional atmosphere as its dynamic scope is performance limited, so it was left to Mr. Becker to create and maintain that emotional atmosphere (more "shades" of Shaw). Every one plays the piano nowadays, but few play it musically, with that ever present beauty of tone as does Mr. Becker.

He has an emotional nature, genuine and deep. He digs far into the piano in search of its potential beauties, and we all had a chance to see the famous Becker method in action. The amazing fact to the students of the older method of finger technique was that with all his clean-cut work and general technical facility, one could hardly see his fingers move. He "handles" the keyboard, to use the significant phrase of Albert Ross Parsons, which is after all the modern and natural method. The real treat, however, was the performance of the John Ireland sonata played by the Beckers for the first time in America. This composition, written during the war, expresses the fearless modern age. It is a tremendous work composed on supremely modern lines, strong and full of youth and vigor, and enough variation and repetition of things to please the most conventional.

But I will leave it for the Ray Browns and George Edwards to express more fully the intrinsic beauties of this great work when the Beckers play in San Francisco. It suffices to say that all its gorgeous tone coloring, effects and depths were brought out on a scale commensurate with the splendor of the composition. It was played in the "grand style." The management should be highly complimented for making possible the Beckers' performance in San Diego, as it will ever remain a memory of unalloyed delight for the devotees of this most exalted form of chamber music.

On Wednesday afternoon, January 14th, the Amphion Club presented two well known local artists, Miss Levina Lein, violinist, and Mrs. C. A. Minto, contralto, at the Unitarian Church, and on Tuesday afternoon, January 27th, Miss Freda Peycke, of Los Angeles, in programs of musically illustrated poems.

The Kelton Studios, being the only real studio building in San Diego, is time and again the center of musical and social affairs. The latest took the form of a reception given by the combination of the Music Teachers Association and Professional Musicians Guild, complimentary to the visiting artists Mr. and Mrs. Thilo Becker, Mrs. Jane Catherwood of Los Angeles, and Frank X. Arens of New York. In the receiving line with the guests were Dr. H. J. Stewart, chairman of the reception committee, Mrs. W. H. Porterfield, Mrs. Zay Rector Bevirt, Mrs. L. L. Rowan and Dean Blake. An informal musical program was furnished during the evening by Mrs. Catherwood and Miss Inez Anderson, vocalists, Nell Cave, pianist, and Mrs. Dorothy Cranston Stott, violinist.

Madame Schumann-Heink, who is convalescing at her Grossmont home, suffering from a slight attack of pneumonia, was taken ill in Stockton and as soon as she found her condition would necessitate the postponement of her concert engagement, came back to

San Diego on January 17th. Dr. T. F. Ware, attending physician, said it would be at least another month before she would be able to resume her tour.

Under the direction of Dr. H. J. Stewart, a concert was given at the organ pavilion Sunday afternoon, January 18th, for the benefit of the Associated Charities. The following local musicians took part: Mrs. Stott, violinist; Mr. and Mrs. Bernard Mollenhauer, cellist and violinist; Miss Hermain West, soprano; and Royal A. Brown, pianist.

The Philharmonic Course was presented in concert at the Wednesday Club on January 26th, under the direction of Wallace Moody. The principal number was "Hiawatha's Wedding Feast" by Coleridge Taylor. The soloists for the principal number were: Mrs. Arthur Ward, soprano; Mrs. Charles Ross, contralto; John L. Morgan, tenor; and Oscar Griffiths, bass.

## Notes

Mrs. Bertha Slocum assisted the Beckers in their San Diego appearance with a group of songs.

\* \* \* \*

The last meeting of the Music Teachers Association took the form of "Hi Jinks."

\* \* \* \*

Teachers and pupils of the Raja Yoga Academy and College at Point Loma entertained Mr. and Mrs. Thilo Becker Tuesday afternoon at a musical.

\* \* \* \*

Miss Louise Bevirt left recently for Oakland, where she will reside with Madame S. N. Neustadt.

\* \* \* \*

Teachers who presented their pupils in recent piano recitals were: Miss Nell Cave, Mrs. Kate L. Kimmick, and Mrs. Julius Pohl.

\* \* \* \*

Among the recent arrivals in San Diego, who have come here for the purpose of studying with Frank X. Arens, the distinguished vocal pedagogue of New York City, are: Miss Harriett Griffith, Miss Margaret Kennedy, Miss Florence Johnson of Oregon, Carl Morris of Indiana, and Charles H. Talbot of New York City.

\* \* \* \*

In addition to the regular course of six artists at the Spreckles Theater arranged for the beginning of the Amphion season, the music committee has secured two extra artists, Alice Gentle and Carolina Lazzari.

\* \* \* \*

The Amphion Club is also managing the Galli-Curci, Heifetz and Stracciari concerts.

\* \* \* \*

Miss Matilda Barley, formerly Grand Opera Prima Donna, Berne, Switzerland, is preparing unique, un-hackneyed programs for her extended eastern tour next season. Before returning east she will be open for engagements here. Pacific Coast managers and music clubs will find in her a splendid attraction. Her recent San Diego appearance proved that she has a glorious contralto and in general is a musician of highest attainments.

## SIGMUND BEEL AND GEO. S. MCMANUS TRIUMPH

Reno Evening Gazette, Dec. 20, 1919.—An unexpected note in the recital at the Rialto Theatre last night under the auspices of the Nevada Musical Club was when Sigmund Beel, the violinist, played, in response to an insistent recall, the composition of an American Negro. Mr. Beel said that when the Negroes get away from the white people there is a turn toward the spirituelle in their music, and to illustrate he played a melody composed by a colored man named White. It was much appreciated.

Mr. Beel and George Stewart McManus, the pianist, had finished the Kreutzer sonata of Beethoven before they realized that their audience was completely enraptured with them. It was then, so to speak, that everybody became acquainted. Mr. McManus, for his interpretation of Mendelssohn's "Prelude in E minor," the three "Eccossaises" and the "Mazurka, B minor," of Chopin and the "Barcarolle" of Laidlow, received a storm of applause and generously responded by playing from Schumann and "Nocturne" of Chopin. Mr. Beel gave the "Prize Song" (Wagner-Wilhelmj) with delightful artistry, as also Marsick's "Scherzando" and Fritz Kreisler's charming "Chinese Serenade," and there was no mistaking the warmth of appreciation on the part of his audience.

The Grieg sonata in C minor, Op. 45, was received with even more enthusiasm than the Beethoven sonata with which the program opened. At the conclusion Mr. Beel expressed the thanks of himself and Mr. McManus for the cordial manner of their reception. It was the first time he had played in Reno, he said, but he hoped to come again. The attendance at the recital was very encouraging to the club.

Nevada State Journal—December 20, 1919.—A large and appreciative audience greeted the Nevada Musical Club's program of classics, rendered last night by Sigmund Beel violinist, and George Stewart McManus at the piano. The performance upheld the many complimentary criticisms of these artists and their interpretation of the sonata classics of music literature was received with merited enthusiasm. The technique of these artists and their instrumental expressions emphasized emphatically the variety of symbolic scores, which provoked the generous applause, characterizing the entertainment throughout, showing both Mr. Beel and Mr. McManus to be masters of their respective instruments.

## ST. IGNATIUS CHURCH BENEFIT CONCERT

A sacred concert for the benefit of St. Ignatius Church will be given at St. Ignatius, Fulton and Parker Ave., on Sunday afternoon (Palm Sunday) March 28th. The artists taking part in this concert are: Johanna Kristoff, dramatic soprano; Mrs. Lynn Coleman, contralto; Mrs. Grace Le Page, soprano; Charles Bulotti, tenor; Manuel Porcini, baritone, and Kajetan Attl, harpist. There will be a chorus of one hundred voices and an orchestra conducted by Paul Steindorff, while the organ will be in the capable hands of Mrs. Robert Grubb. The arrangements of the concert are under the able directorship of Mrs. Robert Smith and Mrs. Annie E. Mackin.

## THE FIRST CECILIA CHORAL CLUB CONCERT

The Cecilia Choral Club gave the first concert of the fourth season, under the direction of Percy A. R. Dow, during last December at the United Presbyterian Church, College Ave., Oakland. Due to an oversight we failed to publish an account of this splendid performance at the time the concert was given, and so will give it mention in this issue. The program was given before a very large and enthusiastic audience, who not only enjoyed the excellent work of the soloists, but also the ensemble numbers under the direction of Mr. Dow, who again displayed his fine taste and rare judgment in vocal ensemble. The following program was given: Blow, Thou Winter Wind (Sargent); Where the Bee Sucks (Richardson); The Lake Mennet (Old French); Chit Chat (Old English); Trio, Op. 63, No. 1 (Hans Sitt); Arion String Trio; Yuletide Melodies—a Legend (Tschaiowsky); The Sailor's Christmas (Chaminade); In Fair Seville (Pierne); Beneath Thy Lattice (Hopkins); Messages (Tschaiowsky); Celebrated Andante and L'Automne et L'Hiver (Reissinger); Bacchanal from The Seasons (Glazounow); Arion String Trio; Oh, in My Dreams (Harris Lizst).

## PIANO RECITAL AT NOTRE DAME COLLEGE

Miss Gladys Boussum of the conservatory course at Notre Dame College, San Jose, Cal., gave a piano recital on Saturday afternoon, February 14th and scored a decided success. The entire audience was enthusiastic over the playing of Miss Boussum, who showed a marked improvement in the two years that she has been a student at the Conservatory. Miss Boussum is a young lady who aspires only for the highest ideals in music, and is certainly on the road to attain them. The following program was rendered: Rhapsodie Op. 11 (Dohnanyi) piano solo. Gladys Boussum; Solo on the G String (Pryor), violin solo with Maxine Cox at the piano; Sonata, Op. 42, (Schubert), piano solo, Gladys Boussum; Because (Guy D'Hardelot), vocal solo, Violet Bulmore, Maxine Cox at the piano; (a) Movement Perpetual Op. 24 (von Weber), (b) Hungarian Rhapsody No. 10 (Liszt), piano solo, Miss Gladys Boussum.

We quote from the San Jose Mercury-Herald of February 15th the following paragraph: "All this Miss Boussum brought out very well, her execution of the rippling runs being particularly pleasing. She is to be congratulated upon the whole afternoon program, and she is also to be congratulated upon her decision to continue a special piano work at the conservatory and to develop her violin and vocal ability under the guidance of the Notre Dame Sisters. Every number was in itself a compliment to the Sisters of Notre Dame—a tribute to the care they must take with every pupil in order to bring out their high ideals of what real music should be. It is to be remarked that no pupil at Notre Dame goes upon the platform until she has demonstrated her proficiency to the Sisters."

California Federation of Music Clubs.—Chas. C. Draa, State publicity chairman of the California Federation of music clubs, has written the following letter to presidents of the clubs that have joined the Federation: Los Angeles, Cal., February 3, 1920. Fellow Members of the California Federation of Music Clubs:

As State Publicity Chairman of the California Federation of Music Clubs, I have realized for some time the necessity of broadening the work of my department. Believing, as I do, that publicity is one of the greatest assets any club can have, I suggested to the Board of Directors, through our President, Mrs. Cecil Frankel, that we should publish a monthly Bulletin, devoted to the interests of the Federation and free to the membership. The suggestion met with hearty approval, and I was authorized to proceed at once with the publication.

It is with pleasure, and no little pride, therefore, that I now announce the first issue of the Official Bulletin, copies of which are being sent under separate cover to all the Clubs of the Federation, and I trust that you will not only approve of the publication, but that you will, through your co-operation, make it a splendid will, through your co-operation, make it a splendid

The Russian Singing Society is an organization that is deserving of hearty endorsement. At a recent concert and ball given at Knights of Columbus Hall, this society distinguished itself specially and had as soloists such special artists as Giuseppe Jollain, Mme. von Sturmer, and Prof. Sigismondo, Martinez, violinist, soprano and pianist, respectively. The Russian Choir was in costume and rendered Ukrainian songs which, owing to the fact that the music could not be obtained, Cyprian Shanowsky, the director, arranged himself for this occasion. The Russian Choir consists of amateur singers, who do not read music and the delightful work accomplished on this recent occasion was the result of but seven rehearsals. The object of the Russian Singing Society is to acquaint the American public with the beauty of Russian music and on this occasion they certainly succeeded in doing so.



# JOSEF HOFMANN

Recital in Carnegie Hall, New York

February 8, 1920

Receipts, \$6,380

The Largest Ever Drawn By a Pianist in New York

The Evening Post, Feb. 9, 1920

Josef Hofmann was in the very best mood for playing yesterday afternoon, and when Josef Hofmann is in his best mood for playing he plays the best that can be played.

New York Times, Feb. 9, 1920

And in all and through all the music he played was wonderful beauty of tone, variety of touch, producing an endless variety of color and quality.

New York Evening Mail, Feb. 9, 1920

His technique and tone are supreme, and when he speaks through the medium of the pianoforte his listeners recognize the master's voice and are content.

The Sun and New York Herald,  
Feb. 9, 1920

Such exquisite delicacy of tone and variety of tint and such perfect treatment of the song melody as he disclosed in the first and such a powerful and richly colored dramatization as he made of the second could be expected only of this supreme master of the pianists.

New York Evening Journal, Feb  
9, 1920

Mr. Hofmann also did some exquisite playing in Debussy's "Soiree de Grenade," and was true to the Hofmannesque style in his Chopin group and the D minor prelude of Rachmaninoff.

New York Evening World, Feb. 9,  
1920

At Carnegie Hall yesterday afternoon Josef Hofmann gave one of his rare recitals before a crowded audience that was rewarded by hearing him play in his best form.

New York Evening Sun, Feb. 9,  
1920

Play he did to the heart's content, adding no less than seven encores to his programme. It was Hofmann at his height, and interpreted a list incomparably fine.

New York Tribune, Feb. 9, 1920

Hofmann's magic at piano entralls capacity audience. Master caps afternoon of triumph with informal display of digital dexterity that astonishes all.

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## USO'S GREAT RECORD FOR RELIABILITY

Tenor Disappoints on Account of Cold for the First Time in Four Years. Titta Ruffo Stars in "Hamlet." Borowski's "Boudour" Danced by the Chicago Company. Recitals of Guiomar Novaes and Albert Spalding.

New York, Feb. 22—Felix Borowski's ballet, "Boudour," was presented at the Lexington Theatre by the Chicago Opera Company Monday night. The authors of the scenario are Andreas Pavley and Serge Oukraine, dancers of the Chicago organization. The Composer, Mr. Borowski, is the director of the Chicago College of Music. The ballet was mounted and danced admirably. Andreas Pavley was a handsome figure as Sabadie. Mlle. Ludmila was Mandane and Miss Pearl Lloyd was Boudour. Serge Oukrainsky was the Caliph and also a Demon. Mr. Borowski conducted the performance and was called before the curtain many times with the dancers.

The ballet was followed by "Pagliacci," in which Titta Ruffo repeated his vigorous performance of Tonio. Miss Anna Fitzu made her first appearance of the season with the company singing Nedda. The Canio was Forrest Lamont and the Silvio Desire Defrere. Mr. Marinuzzi conducted.

"The Barber of Seville" was last Monday's opera at the Metropolitan. Mme. Maria Barrientos singing Rosina for the first time this season. Rosina is her best part. In it she shows a sense of comedy and sings the music in good style. Mr. De Luca was at his best as Figaro, as was Mr. Hackett as Almaviva, while Mr. Mardones and Mr. Malatesta were droll and Mr. Mardones magnificent in his "Columbia" air. Mr. Papi conducted.

That the best singers seldom disappoint their audiences was emphasized on Thursday night when for the first time in four seasons the opera at the Metropolitan Opera House had to be changed because Enrico Caruso could not sing. He had a cold, not a severe one, but bad enough to make singing inadvisable. "Marta" was withdrawn and "Rigoletto" was sung. Announcements of the change were posted in the lobby, and about a hundred persons got their money back. The others filled the house and heard "Rigoletto" sung by Mme. Maria Barrientos, Charles Hackett and Giuseppe De Luca.

"La Boheme" was given again Friday night at the Metropolitan with Orville Harrold as Rodolpho. Mr. Harrold sang his beautiful high notes with ease. Mme. Frances Alda sang Mimi beautifully, while Mr. Scotti, always inimitable, was the Marcello. Mr. Didur the Schaunard, Mr. Segurrola the Colline and Miss Sparkes the Musetta. Mr. Papi conducted.

Titta Ruffo, the baritone, was the star of Ambroise Thomas's "Hamlet," as produced in Italian at the Lexington Theatre on Friday evening by the Chicago Opera Company. In fact, the opera was revived largely because it afforded an excellent vehicle for the distinguished artist who seven years ago sang a drinking song in the Metropolitan Opera House in a way which some thought that night was going to "back Caruso off the boards." Miss Florence Macbeth was Ophelia, Gertrude van Gordon sang the music of Gertrude, Edouard Cotreuil that of the Ghost, Villorio Trevisan that of Polonius, Lodovico Oliviero that of Laertes, Jose Nijica that of Marcello, and Constantine Nicolay that of Horatio. M. Charlier conducted. The audience enjoyed all the opportunities given to Mr. Ruffo. It is not often that an operatic baritone shares in the popular acclamations usually reserved for tenors and sopranos. He was uproariously applauded after every solo number that he

sang, and after the drinking song, at the end of the second act, he was recalled many times, and the scene was repeated.

Massenet's "Herodiade" was given at the Lexington Theatre Thursday evening by the Chicago Opera Company. John the Baptist was impersonated by Charles Fontaine, who was true to the Massenet conception. The performance as a whole was distinguished by immense vigor. Mme. Marguerite d'Alvarez, the Peruvian contralto, made her appearance as Herodiade. The contralto sang some of her music with real dramatic effect. The most praiseworthy art of the evening was contributed by Miss Yvonne Gall as Salome and Alfred Maguenat as Herod. The former sang "Il Est Doux" admirably and all the rest of her music well. Mr. Maguenat sings with intelligence and acts with distinction. Edouard Cotreuil sang Phanuel. Marcel Charlin conducted.

That afternoon the company gave "L'Elisir d'Amore" with Mme. Florence Macbeth as Adina, Alessandro Bonci as Nemorino, Giacomo Rimini as Belcore and Vittorio Trevisan as Dulcamara.

Under the management of Loudon Charlton Miss Guiomar Novaes, the Brazilian pianist, was heard in a recital in Aeolian Hall Saturday afternoon. The auditorium was filled and the stage occupied by listeners. The programme was exacting. Its important numbers were the Brahms Handel variations and the Liszt B minor sonata. Miss Novaes has done nothing better than her performance of the Brahms number, which makes formidable demands on technique. The young Brazilian found no obstacles in the requirements of the composition. She played it with perfect fluency and beauty of tone. Her other numbers were equally well rendered.

Albert Spalding, at his second violin recital Saturday afternoon in Carnegie Hall, played for the first time his new theme and improvisations, entitled "Etchings." With one theme there are thirteen improvisations, the first six being treated strictly as variations, while the other seven are in freer form. He calls them October, Books, Fireflies, Sunday Morning and Happiness, Three Dreams, Desert Twilight and Ghosts. Mr. Spalding played also an old sonata in E, and the andante and allegro from another in D, by Padre Martini, arranged by Samuel Eudicott of Boston.

A dispatch from London says that the Lord Mayor has accepted the presidency of a committee of distinguished musical patrons in England who will welcome the New York Symphony Orchestra upon its arrival there during its tour of Europe. Four concerts will be given in Queens Hall and a great farewell recital at the Royal Albert Hall. A feature of the visit of the organization to London will be a reception and luncheon for the Americans by the Lord Mayor at the Mansion House. Soloists accompanying the orchestra will include Jascha Heifetz, Albert Spalding, John Powell and Miss Mabel Garrison.

Fannie Bloomfield Zeisler of Chicago, famous for years, came back to present-day acclaim Friday evening in Carnegie Hall, where she played with orchestra three concertos, Mozart's in C minor, Chopin's in F minor, No. 2, Op. 21, and Tchaikovsky's in B flat minor, No. 1, Op. 23. Victor Herbert, who conducted, prefaced the program with Wolf-Ferrari's overture to "The Secret of Suzanne." Mrs. Zeisler returned in finer trim than when she had last played here, apparently firmer health, and with a host of friends to cheer her.

GAVIN DHU HIGH.

## KAJETAN ATTL RECEIVES JUST PRAISE

Some time last Fall the Chamber Music Society of San Francisco played in Sacramento and as assisting artist they took along Kajetan Attl, the distinguished harpist of the San Francisco Symphony Orchestra. How well Mr. Attl succeeded to enthuse the members of the Saturday Club may be gathered from the following extracts taken from a review of the event appearing in the Record-Union:

Kajetan Attl was little more than a name. However, those who heard him last night prepared a little niche in their hearts from the very first ripple over the strings, and hereafter he will mean that unique musician who can make of the harp an exquisite solo instrument. . . . Attl's group, Smetana's Vltava, arranged by himself, proclaimed him the artist from the very first. It was a wonderful performance, the audience being completely held in its charm. Attl, by the way, is a great fine figure of a man and in no way one's conception of an artist. (We wonder what the critic of the Sacramento Record-Union meant by this. Surely only a lady could write such a comment. And in addition a lady whose conception of artists is rather uncomplimentary. Why should an artist have not a fine figure? We even know of women artists with fine figures, as far as we could judge. But evidently Attl made a hit in more ways than one. Possibly the Sacramento critic thought harpists were all cripples because they had to bend low to get the deep notes—what?)

## ALCAZAR

"The Five Million," which Comstock & Gest have specially released for first Pacific Coast presentation by the New Alcazar Company next Sunday, is a farcical comedy of returned doughboy romance, that got into New York ahead of "Jim's Girl," which recently packed the Alcazar to overflowing. Its story is quite different, but it also shows how a great many of the boys who were over there "with one foot in Hades and the other on a banana peel," were received when they got back home. It is a play of laughter that is likewise food for thought. In no way detracting from its uproarious comedy, but rather adding to it by a touch of the dramatic, the power of the discharged A. E. F. is intimated, if fused for political purposes, for it is to be remembered that "ten Presidents of the United States were ex-soldiers, and at least half of them were elected by the soldier vote." The scenes in a New York small town, up-state, depict the school house reception of the home heroes, a village law office, and Monahan's boarding house. Belle Bennett is Midge Monahan; Clay Clement, the returned aviator; Brady Kline, Clifford Alexander and Sam Burton his pals; Emily Pinter, Jean Oliver and Zita Williams, village beauties; Henry Shumer, genial Dan Monahan; Al Cunningham, the Civil War veteran; Rafael Brunetto, the four-flushing patriot; with a dozen other every-day character types. The humorous quality of "The Five Million" is guaranteed by the authorship of Guy Bolton, who collaborated in "Polly with a Past," and Frank Mandel, who wrote San Francisco's favorite laughing classic, "The High Cost of Loving." "Officer 666," so old that it is new again, following March 7, is a melodramatic farce so good that it stands in a class all by itself.

Galli-Curci, in recognition of having taken out her first papers to become an American citizen, was presented with a huge American flag after her recital in Fort Worth, Texas. The singer was greatly touched by this compliment.

## Edward Schlossberg

California's Pianist

What a Few Pacific Coast Critics Say:

RAY C. B. BROWN, *San Francisco Examiner*, July 13, 1919:

"Here is an artist unheralded by the encomiums of critics and press agents, who has the equipment of technique and the quality of mind, that go to the making of a solid reputation. An individual interpretative insight and directed by an eager and questing mentality."

ALFRED METZGER, *Pacific Coast Musical Review*, July 12, 1919:

"Technically and musically he gave evidence of unquestionably sound musicianship. He exhibited a virility of execution and thoroughness of grasp."

W. H. PORTERFIELD, *San Diego Sun*, June 13, 1919:

Edward Schlossberg, pianist, is an artist destined to high distinction. He is equipped to interpret with beauty and distinction, not only the classic masters of the past, but the most ultra of the ultra-modern French school. Schlossberg's playing has character and imagination."

TYNDALL GRAY, in *Musical Courier*:

"Edward Schlossberg revealed that innate sense of artistry which creates pleasure in the listener—that certain something that some call fire and others conviction—the quality that illuminates. He shows a poetic conception in all he plays. He is by every instinct, a pianist. Schlossberg easily arouses interest in his work and impresses his audience with his sincerity and heroic disposition."

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The Corona Club, gave a splendid Musicales, on February 12th in which several well known artists participated. On this program were Mrs. Robert I. Kerr, soprano, Mrs. Byron McDonald, contralto, Mrs. William Poyner, violinist, Miss Alice Mayer, pianist, and the accompanists were Mrs. Thomas Inman and Mrs. Cecile von Seiberlich-Bowley. The entire concert was greatly enjoyed by the audience, especially the excellent playing of Miss Alice Mayer. The following numbers were rendered, Chants Polonais, arranged by Liszt (Chopin), Souhait de une jeune fille, Mes joies, Petit Anneau, (Hulanka), Alice Mayer; Nymphs and Fauns (Bemberg), A Madrigal (Victor Harris), Mrs. Robert I. Kerr; (a) Aria from Gioconda (Ponchielli), (b) Would God I Were the Tender Apple Blossom, (Old Irish), (c) Passing By (Old English), (d) By the Waters of Minnetonka (Lieurance), Mrs. Byron McDonald, violin obligato, Mrs. Poyner; Arabesque de Concert on the Blue Danube by J. Strauss (Schultz-Evler), Alice Mayer; Where My Caravan Has Rested (Lohr), violin obligato, Mrs. Poyner; Since You Went Away, Southern dialect song (Johnson), Oh, Didn't It Rain, Negro Spiritual (Burlingame), Joy of Spring (Huntington-Woodman), Mrs. Byron McDonald; Violin solos—Love's Sorrow (Kreisler), Love's Joy (Kreisler), Mrs. William Poyner; My Mother Bids Me Bind My Hair (Haydn), Morning (Oley Speaks), A Proposal (Mary Turner Salter), Mrs. Robert I. Kerr. At the piano were Mrs. Inman and Mrs. Seiberlich-Bowley.

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# ITEMS OF INTEREST ABOUT ARTISTS, TEACHERS AND STUDENTS

EDITED BY CONSTANCE ALEXANDRE

**EDITORIAL NOTE**—All artists, teachers and students mentioned in this department are active and consequently successful. They are deserving of recognition. We wish in particular to recommend to Music Clubs in California to encourage resident artists of merit by giving them remunerative engagements. Unless a Music Club materially patronizes resident artists by paying them well for their services, it is most certainly derelict in its duty toward the musical public. No artist of standing or merit should volunteer his or her services free to any club or other organization. If music clubs can not afford to pay for the services of competent artists let them give advanced students an opportunity to begin a career.

## Among the Music Clubs

Mrs. Bessie Bartlett-Frankel, President of the California Federation of Musical Clubs, was a visitor in San Francisco a week ago and during her sojourn here was entertained and interviewed by many prominent musical people. Mrs. Frankel is one of the most energetic and aggressive workers in behalf of the cause of music in California and her appeal to the various music clubs to become identified with the co-operative movement deserves careful consideration. It is the opinion of this paper that no worthier movement has ever been launched in this State than the one by the California Federation of Musical Clubs, and we trust that Mrs. Frankel's excellent arguments in favor of every club joining this movement will be heeded. The annual Convention of the Federation will take place in Fresno in May.

The Beringer Musical Club gave its latest meeting on Saturday, February 14th. The program was, as usual, a most interesting and varied one, the feature being a discussion of the life and works of Edward MacDowell, the dean of American composers. Miss Charlotte Ibscher read a few interesting comments on the career of the famous exponent of American musical ideals wherein the characteristics of the individual as well as the teacher MacDowell were emphasized. Mrs. Simon-ton delighted the members of the club with a group of excellent songs, and Miss Zdenka Ruben played in her artistic fashion a Fantasia by Gurlitt and a Slavic Dance by Dvorak, with Miss Charlotte Ibscher playing the second piano part.

The Mill Valley Musical Club, an organization that has contributed greatly toward the musical life of the bay region in recent years, decided at its last meeting to become a member of the California Federation of Musical Clubs and thereby has set an example that is decidedly worthy of emulation by every club not yet a member of the Federation. The program presented on this occasion was an unusually interesting one and delighted the appreciative audience more than ordinarily. Lillian Swaye, the exceptionally gifted young violin prodigy, and her equally brilliant sister Dorothy, who is a skillful young pianist, played the last movement of the Wieniawsky D minor concerto in a manner to arouse the enthusiasm of her hearers. Miss Aileen Murphy played Alkan's Le Vent with breezy technique and fine musical instinct; Mrs. George H. Coolidge, with Mabel Sherburne West at the piano, sang in excellent voice and fine judgment, the Shadow Song from Meyerbeer's Dinorah; Lillian Swaye then gave a brilliant interpretation of Sarasate's Gypsy Airs and Gossec's Gavotte; Miss Murphy again distinguished herself by playing Chopin's C sharp minor waltz and Moszkowsky's Caprice Espagnole; Mrs. Coolidge concluded the program worthily with a group of songs, including: Expectancy (La Forge), The Retreat (La Forge), La Papillon (Fourdrain), Dawn (Curran).

The Mansfeldt Club gave its forty-second piano recital in the ballroom of the Fairmont Hotel, Thursday evening, December 4th, with its usual brilliant success, in the presence of a large and demonstrative audience. No doubt our readers may think it strange that we are publishing this item so late, nearly three months after the event took place. Somehow the item was ready for publication immediately after the date at which it was given, but for some strange reason the copy evidently was mislaid, and we did not know of its omission until we discovered it on our files the other day. From the standpoint of newspaper principles we should not publish the program so late in the day, but we consider the Mansfeldt Club such a worthy institution and the program so interesting that we believe our readers will not resent our publishing it even now. The program was as follows: Serenade and Allegro Gioioso (Mendelssohn), Mrs. Alfred Rispaud, Mrs. Hugo Mansfeldt; Totentanz, Danse Macabre (Liszt), Miss Marjorie E. Young, Mrs. Hugo Mansfeldt; Concerto, A minor, last movement (Schumann), Miss Marjorie Scott, Miss Marjorie Young; Concerto, A major (Liszt), Miss Stella Howell, Mrs. Berkeley Howell; Concerto, A minor, Finale (Grieg), Miss Esther Hjelte, Miss Stella Howell; Concerto, E flat (Liszt), Mr. and Mrs. Hugo Mansfeldt.

The Saturday Afternoon Club, of Stockton, Cal., opened their season this year with a concert last October by Lambert Murphy. The itinerary for the entire season of 1919-1920 is as follows: Schumann recital, Mrs. Oscar Mansfeldt and Madame Leda Carnahan; violinist, Albert Spalding; Duo Art, with vocalist and violinist; prima donna soprano, Madame Helen Stanley; First Section, Russian singer and dancer, Eugenia Buyko; pianist, Alfred Cortot; Second Section, Third Section, Flonzaley Quartet; Fourth Section, Student Program; First Section, three piano concert, Mrs. Oscar Mansfeldt.

## What Our Artists Are Doing

Joseph Zoellner, Jr., writes the Pacific Coast Musical Review that the Transcontinental tour of the Zoellner Quartet began on January 2d and that the first engagement has been in Logan, Utah, and that the organization has been booked as far East as Boston, Mass. Mr. Zoellner also informed us that judging from the outlook in Los Angeles during the present season the Zoellner Quartet will have three hundred subscribers for its chamber music concerts in that city next season.

W. J. McCoy's beautiful prelude to the Hamadryads, the most impressive and most musically midsummer music ever composed for the Bohemian Club, was recently played in Los Angeles by the Los Angeles Symphony Orchestra, of which Adolf Tandler is the director. It created such an excellent impression, indeed a sensation, at the concerts of December 18th and 19th that it was also presented in Pasadena and is scheduled to be repeated at one of the popular concerts in Los Angeles.

Berkeley Ensemble Musicales.—At their third Musicales, the Berkeley Ensemble presented Amerigo Frediani, tenor, and Beatrice Lucretia Sherwood, pianist. Edgar Hagman accompanied. The Musicales was given at the home of Mrs. A. Hagman, 2312 College avenue, and a very appreciative audience enjoyed the program which follows: O Sleep, Why Dost Thou Leave Me? (Handel), Where'er You Walk (Handel), Recondita Armonia, from Tosca (Puccini), Mr. Frediani; Deuxieme Arabesque (Debussy), Witches' Dance (MacDowell), Miss Sherwood; The Wounded Birch (Gretchaninoff), My Native Land (Gretchaninoff), Over the Steppe (Gretchaninoff), Mr. Frediani; Once Only Love (Watts), Requiem (Homer), From the Land of the Sky Blue Water (Cadman), Mr. Frediani; Carnaval (Schumann), Miss Sherwood; L'adieu du Matin (Pessard), Romance (Debussy), Beau Soir (Debussy), Absence (Berlioz), Mr. Frediani. The next Musicales will take place sometime in March.

Uda Waldrop, one of the best known organists and composer-pianists on the Pacific Coast, is very fortunate in having John McCormack use his song, "Sweet Peggy O'Neill," on his concert programs. Mr. McCormack is having exceptional success with this composition.

Mary Pasmore Burrell appeared recently in Honolulu in her fourth recital of a series of six. The Sunday Advertiser of January 30th publishes an article written by W. W. Seymour of Honolulu, saying: "Mrs. Mary Pasmore Burrell, violinist, playing a program which made heavy demands upon her strength and faculties, scored an emphatic success last night in her recital at Mission Memorial Hall, playing to a large audience. It was evident that the performer took her audience seriously and gave it the best she had to offer. Serene, almost placid, off the stage, she displays a tone of surprising depth and power in her playing. Mrs. Burrell was a pupil of Henry Marteau, the noted French violin teacher, and from him she has inherited the insistence of the French school upon beautiful combined with graceful phrasing and easy execution. Even in the Bach Chaconne and in the Paganini Caprice, Mrs. Burrell surmounted technical difficulties without inflicting upon her audience the gutturals and squeaks too often heard in the rendition of a number of the virtuoso variety. Some reviewers insist that the weird sounds are necessary to a proper dramatic reading of such a number. The writer contends that a good tone under all circumstances is the measure of violinistic ability and for proof points to Kreisler, Elman and other great fiddlers.

Madame Rose Relda Cailleau, the well-known soprano soloist and eminent vocal teacher, will give her many admirers an opportunity to hear her sing on March 8th, at a breakfast given by the Philomath Club in the Colonial Ball Room of the Hotel St. Francis. On this occasion Madame Cailleau will render the following selections: Serenata Francese (Leoncavallo) and the Robin's Song (White). Mrs. Joseph Le Conte Goldsmith will be the accompanist.

Avonelle Sanford, the young Boston pianist, will give a recital in Berkeley on Saturday evening, February 28th, at the 20th Century Club Hall, Derby St. near College Ave. The program will consist of Rondo in G major, Andante in F major and Sonata in F major (Beethoven), followed by compositions by American composers, Benjamin Whelpley Arthur of Boston and Fred Maurer of Berkeley. This will be the first performance of Mr. Maurer's compositions, Scherzo in B flat minor, Improvviso in F sharp major and Polonaise in A flat major (Chopin). The first of March Miss Sanford will leave for the east to start her coast to coast tour.

## Studio Activities

The Institute of Music of San Francisco will give a Students' Recital on March 12th, at Sorosis Hall. Those taking part in this program are students under Mrs. M. E. Blanchard, Messrs. Conradi and Edwards. The following selections will be rendered: G. F. Handel, Sonata, A major for violin, Miss M. Geisenhofer; Edward Grieg, Danse Caprice, Miss Genevieve Cordrey; Paradies, Canzonetta, Gounod, Vision de Jeanne D'Arc, Miss Olga Zumpfe; Chopin, Nocturne in F sharp, and Polonaise in A, Mrs. M. H. Schnapp; Christ, Chinese Mother Goose Songs, Grieg, To a Water Lily and to a Swan, Miss Genevieve Cordrey; B. Godard, Concerto Romantique, first movements, Keith Freake; Chopin, Ballade, G minor, Miss Doris Donnan.

Mrs. George Edward McCrea, a prominent vocal instructor of the bay cities, who resides in Fruitvale, but teaches in Oakland and San Francisco, recently received a sincere acknowledgment of her ability by Redfern Mason, in the San Francisco Examiner of Sunday, February 22d. Says Mr. Mason:

One teacher in ten is intensely in earnest. Perhaps I put the percentage too high. One of the serious ones is Mrs. George Edward McCrea of Fruitvale. Half an hour's conversation with her brings me to this conclusion. If she had not been desperately serious, she would not have stuck to her studies with William Shakespeare for three years and have devoted herself with equal seriousness to the piano with Tobias Mathias. We talked voice. Mrs. McCrea insisted on the mastering of the physiological basis of tone production. I objected that physiology alone would never make a singer. She agreed. There is a spiritual element, as well. Nobody can make a beautiful tone, except indeed by accident, unless he first hears it with the ear of the mind. "And, with the best natural endowment there must be hard work, and lots of it," sighs the teacher. "But our generation is in a hurry. It wants to master singing in a few months and then go out and make a fortune. The cult of beauty for its own sake is only followed by the very few."

Whitman Conservatory of Music in Walla Walla, Washington, has been enjoying a very busy and interesting season, and the enrollment this year is even larger than heretofore. From the Daily Union, of December 6, we are quoting an editorial, under the heading of "Walla Walla As a Musician Center": As an agency of the highest value in instruction and in the co-ordination of musical activities, the people of Walla Walla, and the surrounding region recognize the pre-eminent service of the Whitman School. Under the directorship of Howard E. Pratt the conservatory has entered on a new era of its history. Indeed, it may be said that Prof. Pratt, with his inspiring leadership, has, during his short stay here, fairly inaugurated a new epoch in the history of Walla Walla."

Alice Keller-Fox, the well-known soloist and teacher, presented her pupil, Mrs. Myrtle Parker, in a program of classical selections on the banjo at the Keller-Fox school of music on Fillmore St. The program was a treat and a revelation to those who did not know that the banjo, when in capable hands, was intended for classical music as well as for "ragtime." The tone color effects were beautiful and surprising. Mrs. Parker is director of the Keller-Fox School in Oakland. The following program was rendered: William Tell Overture (Rossini), arranged for two banjos, Mrs. Parker and Mrs. Keller-Fox; banjo solos—Serenade (Schubert), Gypsy Rondo (Haydn), 2nd Mazurka (Wieniawski), Military March (Schubert-Taussig) Mrs. Parker, with Alice Keller-Fox at the piano; soprano solos—Musetta's Waltz Song (La Boheme) (Puccini), Down in the Forest (Ronald), Mrs. Alice Keller-Fox, Chas. Attison at the piano; banjo solos—Choral Nocturne, Op. No. 1 (Chopin), 5th Air varied (Dancla), Serenata (Moszkowski), Minuet Op. 4 (Paderewski), Mrs. Parker; Gavotte No. 2 (Popper) for two banjos, Mrs. Parker and Alice Keller-Fox.

Marv Garden's latest operatic triumph in Chicago and New York was in the role of Fiora in "L'Amor dei Tre Re." By those present at the first performance in New York it is said that she attained such dramatic heights and that her death scene at the end of the second act was so realistic that her audience was held spellbound throughout the entire opera. Miss Garden is considered the most brainy singer who has ever graced any stage and the leading operatic actress of the age.

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# Pacific Coast Musical Review

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## ELKUS' COMPOSITION WARMLY RECEIVED BY SYMPHONY AUDIENCES

"Impressions From a Greek Tragedy" Reveals Individuality of Expression, Ingenuity of Scoring and a Definite Style—It Is the Work of a Mature and Intellectually Sound Creative Mind—Alfred Hertz Conducted It With Evident Relish and Respect For Its Artistic Merit.

By ALFRED METZGER

The intelligent portion of San Francisco's musical public was well represented at the eleventh pair of symphony concerts which took place at the Curran Theatre on Friday and Sunday afternoons, February 27th and 29th. By this remark we do not mean to insinuate that this intelligent portion of our musical people is not usually represented at the symphony concerts, it is rather our intention to maintain that it was represented in larger proportions than usual owing to the interest manifested in the presentation of a work by a San Francisco composer for the first time anywhere. In other words, there existed the icestone of a symphonic premiere, as it were, to arouse the curiosity of certain leading musicians and music patrons who require something out of the ordinary to attract them to any musical event.

Those who followed their inclination and attended this eleventh pair of symphony concerts were not only pleasantly surprised at the unquestionable merit of the new work, but, in addition, had the satisfaction to hear one of the most delightful programs of the season. For Albert Elkus' new-born child of the muses had as company such delightful classics as Mozart's Symphony, and C major, popularly known as the Jupiter Symphony, and Mendelssohn's ever exhilarating Scherzo from "A Mid-

From the very beginning Mr. Elkus shows originality of expression, ingenuity of scoring and individuality of style. He begins his "Impressions" with a calm, deliberate and dignified opening phrase first intoned by the horns, followed by the basses, 'cellos, violins and gradually the full orchestra which sings a charming and graceful melody in entrancing cantabile fashion. This introductory passage is repeated and developed and is followed by a most cleverly conceived idea for bassoon and double bass with bass violins and first violins following in the thematic development, and this predominating harmonic arrangement of bass violins, first violins and 'cellos is one of the most colorful phrases we have yet heard. This skillful idea to which we refer begins with a vigorous enunciation on the G strings of the violins and containing a most impressive thematic foundation.

Then the horns intone a particularly dramatic passage which develops into a dirge-like phrase mainly sustained by the horns, and brasses in general, and after being skillfully intertwined among the strings proceeds to an announcement on the horns not very unlike Wagner's use of it in "Parsifal," but not at all plagiaristic nor identical in character. In alluding to the Wagnerian idea we merely wish to make ourselves better understood by our readers.

What we presume to be the beginning of the second part of the poem starts with a most beautiful pastoral effect with strings in high E position (tremolo) sustained by harp and woodwind arpeggios. It is quite an ethereal effect and most original in tone color. In contrast to the preceding martial character of the work this fairy like beginning of the second part sounds truly delicious. This colorful combination of muted strings, woodwind and harps gradually develops into a rhythmic motive intoned by the 'cellos with cymbal effects and evidently intended to be a dance such as is frequently introduced into a Greek tragedy. This part of the composition is quite Debussian in character, that is only because of its tone color combinations, not because of any reminiscent themes, and attains eventually a decided Oriental character. Here are apparent delicate and bewitching blends of harmonies which return to the dance in a more vigorous fashion, rhythmically even more accentuated than before.

The high tones in the violins, simultaneously sounding with sustained phrases in the brasses, a most unique effect, is heard again, also the muted strings sustained by the harp and followed by the horns gradually developing into a marchlike, even martial, climax. The close of this episode is exceedingly dramatic and skillfully constructed and worked out. It is, in short, the artistic conception of a master-mind. One of the greatest objections we have had to the ultra-modern school of composition has been an irritable abruptness in the change of themes and keys on the part of the composers. We have been told that these abrupt changes are necessary to attain certain bizarre effects. But it is impossible to secure finer and more dramatic effects, nor more unique and surprising effects in tone color or emotional development, than Mr. Elkus attains in his "Impressions," and yet he does not offend by changes of keys, which occur frequently, and variety of themes, which follow each other at times in bewildering fashion. Mr. Elkus has here solved a problem in our mind which some of the foremost ultra-modern writers have not succeeded in doing as far as our personal observation is concerned.

What we believe to be the third part is intoned by the first violin alone which is afterwards taken up by the harp, or rather supplemented by the harp. This poetically charming little theme is gradually led through every group of instruments in the orchestra in one form or another until the full orchestra intones the central idea elaborated and supplemented in a rich and vigorous effect until the strings sing a passionate melody with inspiring rhythmic vitality. Here again Mr. Elkus employs one of his fine architectural climactic structures ending in a thrillingly dramatic episode crescendo fashion and scored in a manner to do honor to the foremost composers of the day, so deftly are themes interwoven and so harmonically are the tone effects blended.

Immediately after this climax is reached the horns again intone the "Parsifalian" theme, which we already referred to above, then comes another dramatic episode developed in increasing power, until with a crash the tragedy ends and the gong, with a decrescendo roll most gripping in effect, leaves one under the illusion that a soul has dissolved into the universe.

We have tried to give here our personal impression of the work, not intending to describe what the work actually represents. Music, to our way of thinking, is impressionistic and the moment a composer tells you what you ought to think when hearing the music, he is weakening his argument, for he prevents you from using your own impressions. In this case Mr. Elkus intends to give us his impressions of a Greek tragedy, which is a most difficult thing to do in music. If, therefore, we have come somewhat near Mr. Elkus' intentions by the impressions we have gained from his work, he has so much succeeded in transmitting to us his own intentions. And thereby he has revealed himself as a composer of maturity, intellectuality and individual style, and, allow us to say, these are very rare indeed nowadays, when music is so frequently regarded as a commercial commodity instead of a spiritual aspiration. We congratulate Mr. Elkus on this work. It was worthy to be presented on a dignified symphony program in company with Mozart and Mendelssohn. We sincerely trust that next season we may hear an entire symphony by the same composer.

Alfred Hertz was in splendid mood throughout the rendition of the program. Mr. Elkus could not have wished for a finer interpretation. Mr. Hertz evidently conducted with every ounce of energy at his disposal. It is a work which appeals to Mr. Hertz' intensely emo-



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summer Night's Dream." Berlioz' Carnival Romain Overture, with its effervescent virility, brought the program to a brilliant close.

Of course, our readers are naturally interested in the work by Albert Elkus entitled Impressions from a Greek Tragedy and it was quite an ingenious thought of Mr. Hertz' to precede this work by Mozart's Jupiter Symphony, thus sustaining the mythological idea during the entire first part of the program. We do not believe we commit a theoretical error when we maintain that Mr. Elkus' "Impressions from a Greek Tragedy" may be called a symphonic poem. It is true, outwardly it consists of three movements, thus being like a symphonic suite, but the composer insists that these movements should be played without pause, thereby admitting their continuity, which afterwards is sustained by the recurring themes. We repeat we do not believe to be entirely in error when we maintain that the composition may be justly included in the category of symphonic poems, although possibly not entirely responding to the classical requirements of this form of composition.



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tional type of interpretation. On the other hand, the preceding Mozart symphony showed Mr. Hertz in his poetic mood, and in this display of musical contrasts Mr. Hertz appeals to us very strongly. There are some who contend that Mr. Hertz' reading of Mozart is too heavy. While we respect their opinions we can not agree with them. Mr. Hertz conducts Mozart with a modern orchestra. Mozart wrote his compositions for a, to our way of thinking, incomplete orchestra. We are firmly convinced that in case Mozart had lived today, he would have composed in a different style, although it would be an act of vandalism to try to change Mozartean ideas now. Those who would like to hear Mozart conducted according to the times when Mozart wrote and lived, should also wish to have it played by an orchestra of the size used at that time. If they do they are welcome to listen to it. We prefer Mr. Hertz' way with a modern orchestra. We can not imagine a more enjoyable interpretation of the Mozart symphony, particularly the second movement. Wherein Hertz differs from the commonplace conductor and enters into the ranks of the few select is in the authority displayed by him when he makes changes from the accepted or so-called traditional ideas of interpretation and gives his individual impressions without marring the beauty of the work.



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## NINETEENTH YEAR

### MUSICAL REVIEW'S NEW BUSINESS MANAGER

H. W. Gilmour, who joins the Pacific Coast Musical Review, in charge of the business department, is not entirely unknown in the West, having been identified for nearly a quarter of a century with the press in California, Washington and Utah. A determined effort on the part of the publishers to extend the sphere of influence of the Musical Review by the establishment of branch offices in Portland and Seattle in conjunction with the Southern California headquarters maintained in Los Angeles and San Diego is considered imperative and will be realized during the present year.

### NATIVE TALENT MUST RECEIVE MORE SUPPORT

(S. F. Chronicle, Feb. 29th, by Ray C. B. Brown)  
Why do people attend individual recitals? Is it to satisfy themselves as to the adequacy of the performer's technique or to discover novel interpretations? What part does idle curiosity play in the mental attitude of the auditor? What is the percentage of genuine musical interest in the throngs that flock to hear a musician who is at the height of the moment's fashion?

These are questions that inevitably form in the mind of the critic whose daily work implies contact with the psychology of audiences. And the conclusion that must be drawn is that plain, human curiosity accounts very largely for the so called popular vogue of any strenuously advertised artist. It is the same curiosity that beguiles us into reading the latest puffed novel that "everybody is reading." Satisfaction or disappointment may be the outcome of the experience, but we have at least slaked the thirst of inquisitiveness.

Let us take, for the purpose of illustration, the five recent recitals of Jascha Heifetz in contrast with the piano recital of Allan Bier. In the former case, audiences of heterogeneous composition packed the auditorium; in the latter, a small gathering of the faithful paid tribute to a native musician. Why were we not, as a community, just as curious to hear Bier's ideas of the spiritual contents of compositions as we were to listen to the faultless technique of a precociously skilled visitor?

Whatever the disparity between the reputations of the two men, we should be deeply interested in the expressive ability of both, if progress in musical appreciation is really our wish. In Allan Bier we have a young pianist molded of that compound of flesh and fire that we call poesy, a musician who thinks for himself and gives us from his meditations new readings of Bach, Franck and Chopin suffused with his personal idealism. Surely, what he has to say is worthy of our attention.

Curiosity will naturally and inevitably continue a spring of action, but it should prompt us to take as much interest in our native talent as in the wonders from afar. If we do not encourage our own musicians, we can not expect them to remain with us, for they will seek a more congenial atmosphere elsewhere.

### MME. VIRGINIA FERRARI DIES SUDDENLY

Mme. Virginia Ferrari, a prominent operatic artist and vocal teacher, and aunt of Giulio Minetti, died suddenly in San Rafael on Friday, February 13th, but her body was not discovered until she had been three days dead, when by accident she was found lying under the sink in the kitchen. She was evidently a victim of heart failure. She was sixty-six years of age and during the zenith of her artistic career she had the honor to sing for Verdi and frequently was a guest at his house, becoming quite friendly with the illustrious maestro and his family. Mme. Ferrari has been residing in San Francisco and vicinity for many years and was successful as a vocal teacher. Those who knew her best admired her for her kindness of heart, generosity of spirit and unflinching hospitality. Her kindness of spirit was occasionally imposed upon by disloyal friends. Giulio Minetti was prostrated from the shock, which came like a bolt of lightning from a clear sky. This paper joins his many friends in extending its heartfelt sympathies.

### CHRISTINE HOWELL'S FINE FLUTE RECITAL

Unusually Clever Young Instrumentalist is Assisted by  
Mme. Rose Relda Cailleau, Colorature Soprano,  
and Helena Howells, Balladiste

By ALFRED METZGER

The Pacific Coast Musical Review has ever been anxious to recognize real ability, whether it finds it among the distinguished visiting artists, or among resident musicians of ability, or among those who are just about to enter the professional arena after tedious years of industrious study. While Miss Christine Howells, a young flutist of unusual ability, has appeared frequently in public during the last year or two, the concert given by her at the Italian Room of the St. Francis Hotel on Friday evening, February 27th, was really her debut as a professional artist, and that it was worthy of serious consideration can not be denied by anyone who attended the concert.

Miss Howells is modest in her pretensions. She did not claim to be the equal of artists years older than she and ripened in a career of practical experience. She is a young artist who legitimately and justly asked recognition as one who may be regarded to belong in professional ranks after several years apprenticeship in study and worthy public work. If we were "smart" and wished to show off we might compare her tone and style with that of Barrere, or some other great flutist, or some flutists who think themselves great; but even in such event we could not, if we knew our business, find real fault with the technical execution revealed by Miss Howells on this occasion. For we sincerely believe that she has been taught in a manner to bring out the best that is in her and the best in this instance is surely worthy of the highest and most unreserved commendation.

Notwithstanding the fact that this is a serious review and not a publicity propaganda article, we must compliment Louis Newbauer for the excellent manner in which Miss Howells has been trained. In these days of hasty preparation of students, and premature appearance before the public, it is gratifying to listen to someone who not only is capable to overcome all technical difficulties easily, but who is intelligently prepared to phrase and color according to established sentiment. Miss Howells has a tone of unusual smoothness, purity of intonation and silver "tang." This exquisite limpidity of tone is maintained in the high as well as low tones. The low tones are rich and sonorous, the high tones bell-like and ringing and, what is more, Miss Howells never permits the air expelled from the lips to cause a hissing sound when hitting the opening in the flute. Herein consists the difference between an artist and an amateur on the flute. It is the same as the difference between drawing a flexible tone on a violin and scratching.

Technically Miss Howells achieves some astounding effects. She plays smoothly at all times and colors her phrases in a manner to secure delightful crescendo and diminuendo effects. Of course, like all artists, Miss Howells will grow and develop with years of practical experience; but to expect an artist to already possess maturity at the time of her first concert, is surely unreasonable and any criticism in this respect is uncalled for. But with all this we can say that we have never yet heard a flutist in San Francisco appear at his or her first public concert, or even at any concert, at this early period of a career, who was so well equipped and so talented as Miss Howells. Her obligato to Mme. Cailleau's song from "The Pearl of Brazil" was simply without a noticeable flaw. It was as delightful and artistic as we have ever heard it played, even by far more experienced artists than Miss Howells is. Surely Mr. Newbauer in introducing such an artist-pupil as Miss Howells, has only proved to us once more what a splendid flutist he is himself.

Mme. Rose Relda Cailleau was the assisting artist. She sang a group of three songs, exclusively colorature compositions. We know of no resident artist, and mighty few visiting ones, that can cope with Mme. Cailleau in the intricate mazes of figure singing. Her voice, too, retains its flexibility and charm, and the various passages of agility were negotiated with a skill and fluency that does honor to an artist of the rarest achievements. Mme. Cailleau knows how to use her voice, how to phrase with taste and refinement, how to glide easily over the most difficult runs, how to trill, and last but not least, she always sings in pitch.

Miss Helene Howells sang a group of old French ballads in costume and charmed her hearers with her attractive personality, her graceful appearance, her pleasing voice and her dainty manner. Miss Madeline Becker proved a most intelligent accompanist supporting the soloist very skillfully. The complete program was as follows: Flute soli—(a) Pastoral (Scarlatti), (b) First movement from Concerto in C major (Mozart), (c) Siciliana and Allegro from Sonata in E major (J. S. Bach); Songs—(a) Villanelle (Dell'Acqua), (b) Robin's Song (Howard White), flute obligato; (c) Chant Oiseau from La Perle de Bresil (Felician David), flute obligato; Flute soli—(a) Allegretto (Benjamin Godard), (b) Album Leaf (Grieg), (c) Elf Dance (Grieg), (d) Chanson Indou (Rimsky-Korsakov); Old French Ballads—In Costumes of their times, to harp accompaniment with flute obligato—(a) Ehi! Eho! (b) Mon Chevalier, (c) Le Beau Vaisseau, (d) Jardin d'Amour, (e) Chanson des Metamorphoses; Flute Soli—(a) Valse (Chopin Op. 64), (b) Concerto (Chaminade).

Percy Grainger, the well known pianist, is being kept unusually busy. On February 26th and 27th, Mr. Grainger played with the Minneapolis Symphony Orchestra, under the conductorship of Emil Oberhoffer, in Minneapolis, Minn. After the concert Mr. Grainger was the guest of honor at a banquet given him by the Norwegian Musical and Dramatic Club. At the conclusion of these concerts Mr. Grainger continued his tour going through Canada then to Texas.

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Delightful in Details, Weak in Form

By GEORGE EDWARDS

The "thickness" of Brahms, which militates against his perfect mastery of the orchestra as well as his geniality on the piano, is his special grace in chamber music. It is regrettable that he did not do more works for string quartet; but the few he left are not likely to be worn out through repetition, and so if we cannot have "many" of them, we may have "much" without being surfeited. As a result of his peculiarly "thick" writing, in the A Minor Quartet, which as the climax of the fifth regular chamber music program of the season, fullness and sonority are attained without the slightest impression of striving for orchestral effect. But the effect of sonority on the evening of the 24th was not all due to Brahms, for the players were evidently in perfect accord with his spirit, and they intensified this fullness by the quality of their technique and the manner of their interpretation. Tones of a diapason breadth were contributed by all the players, and the ensemble flowed and ebbed in a majestic movement that surely described the limit of what such a group of instruments can do. What a person Brahms was not to overdo anything! Allegro "non troppo," for the first movement; Andante "moderato" for the second; Quasi Minuette, "moderate" for the third; and Allegro "non assai" for the last—could anything be more conservative? And yet it is not Greek. It was not from Greece he got his "Nothing too much." It is rather as if he was intent on "Everything enough" instead; and thought that only in a great steadily moving stream could all the rich life of music be at home. The players lived up to this feeling of the master as well, keeping in great musical organism majestically moving never too fast and ever interesting. If there was any roughness of attack or impurity of intonation, these things detracted not the least from the impression of the whole. Indeed, I hope they were present in some degree, for such a work is like a statue of Rodin's; some vestiges of clay, some suggestions of the unfinished only make the work more human and endearing.

The perfection of architecture in the Brahms revealed the weakness of it in the Garden "Impromptu Elaborations of an Original Theme" which opened the program. The theme is a lovely chorale-like melody, effective in its unison announcement, and increasingly appealing in the first variation. All of the variations are ingenious and musical in themselves, but the work as a whole reveals no progress to the end, however correctly the theme is repeated in simple fashion as a finale to the whole. It is possible the word "impromptu" is calculated to condone such a lack, but in that case the theme might have been longer, and then if the variations were as interesting as these all were, a lack of architectural balance in the whole would not have been so significant. The theme and a sparkling fugue were admirably played by the quartet. A little more of the Brahms quality of tone might have enhanced the other movements. But perhaps only a Brahms work can evoke the Brahms tone quality.

A charming little quartet for flute and strings formed the middle of the program. Even Mozart could not avoid making this combination sound like a flute solo with string accompaniment.

### FINAL HERTZ "POP" CONCERT OF SEASON

On Sunday afternoon, March 7th, in the Curran Theatre, the tenth and final "pop" concert of the season will be given by the complete San Francisco Symphony Orchestra, Alfred Hertz conducting. Conductor Hertz has fairly outdone himself by preparing the most prodigious and unquestionably the most attractive program of the "pop" series.

That the Curran will be taxed to its capacity is a foregone conclusion. Following is the program in its entirety: Prelude, Lohengrin (Wagner); Nutcracker Suite (Tchaikowsky); A Night on the Bald Mountain (Moussorgsky); Symphonic Poem, Le Ronet d'Omphale (Saint-Saens); Poem Erotique, Opus. 31, No. 6 (MacDowell); Scotch Poem, Opus. 6 (MacDowell); Two Hungarian Dances (Brahms); The Bee (Schubert); Loin Du Bal (Gillet); Overture Solennelle, The Year 1812 (Tchaikowsky).

The twelfth and last pair of symphonies, as well as the concluding events of the season, will be played on Friday and Sunday afternoons, March 12th and 14th, in the Curran Theatre. The outstanding will be Beethoven's Fifth Symphony, in C minor, unquestionably the best known, the most generally comprehended and the most widely popular of all the nine great symphonies of Beethoven. Faultless in conception and flawless in construction, this great musical edifice remains a lofty and enduring monument to Beethoven's incomparable genius. The second number on the program will be Paul Dukas' whimsical scherzo, "The Sorcerer's Apprentice," which has been given by Hertz in past seasons with tremendous success. Wagner's overwhelming prelude to "The Mastersingers" will bring the program to a gorgeous climax.

John Hand, during his various concerts in the Bay region and on the Pacific Coast, sang the following excellent Whitmark publications: When Irish Eyes Are Smiling, Wild Irish Rose, Smiling Through, Values, and The Heart Call. All of these songs proved favorites with the audiences and were enthusiastically applauded, frequently justifying an encore. They are melodious, charged with poetic sentiment and fitted to words of fine appeal. If any of our artists wish to convince themselves of the veracity of this statement, they may visit the San Francisco artists' department of Whitmark & Sons in the Kohler & Chase Building (9th floor), and ask Miss Hampton to play them.



## LOS ANGELES ENJOYS SYMPHONY, CHAMBER MUSIC AND OPERA

Saslavsky Chamber Music Society Starts the Week's Musical Feast—San Carlo Grand Opera Company Packs the Houses as Usual—Los Angeles Symphony Orchestra Presents New Work by Riesenfeld—Walter Henry Rothwell Conducts Excellent Programs For the Philharmonic Orchestra—Schoenefeld Composition Played By Minneapolis Symphony Orchestra.

By BRUNO DAVID USSHER.

Los Angeles, February 29, 1920—The week started with an excellent program by the Saslavsky Chamber Music Society. The opera season of the San Carlo Opera Company starting the same night, your scribe can only sum up the work of Concertmaster Saslavsky, Miss May Macdonald Hope, piano, and Axel Simonsen, 'cello, from reports which, however, were very enthusiastic. The Dvorak "Dumka" Trio had been prepared by request and played splendidly as in a previous recital. Its slavonic character and rhythmic wealth was beautifully displayed by the Trio when I heard it and to all extent found highly artistic expression in this week's performance. Schumann's D minor Trio and the Brahms D minor Sonata for violin and piano completed the program. The combination of Brahms and Schumann was a rather interesting one and instructive from a musical historic and aesthetic viewpoint. To what an extent Brahms is indebted to Schumann is well known and even so late a work as this sonata in D minor shows it distinctly. It is interesting to remember that Schumann called Brahms' sonatas "veiled symphonies" on account of their wealth. It is this wealth of material that also prevails in the Schumann Trio and which was played with fine romantic spirit. Mr. Saslavsky's solo playing in the sonata was distinguished by the warmth and sweep of his tone, Mrs. Hope being a faithful and yet individually working pianist who, gifted with a decided sense for tonal coloring, knows how to adapt herself. Mr. Simonsen reaped special honors in the Dumka Trio, where his playing stood out particularly favorably.

Chevalier Fortune Gallo, impresario of the San Carlo Opera Company, expressed himself as highly satisfied with the reception of the San Carlo Grand Opera Company in our city. The repertoire and cast are the same as reported on in the last three issues of this paper. The performances move on a fair level of artistic ideal and attainment, the results being very respectable considering the difficulties a touring opera company encounters continually. Nearly every performance was sold out and the sale for the coming week is going at a tremendous rate. Some of the box office lines extended nearly two city blocks from the ticket window. The press has been appreciative and cleverly marshalled by Miss Rena MacDonald of Impresario Behymer's office, who was in charge of local arrangements. Owing to definite bookings in Salt Lake City the opera company cannot prolong its local season.

John Smallman, baritone, was the soloist for the eighth popular concert of the Philharmonic Orchestra under Rothwell, and was cordially acclaimed by a large audience, many of whom no doubt had come to hear him. Mr. Smallman sang "Eri-Tu" from "In Ballo di Maschera" by Verdi, and the "Promesse de mon avenir" from Massenet's "Roi de Lahore." Mr. Smallman has an expressive voice, which he uses with great skill. He is probably more of a lieder singer than an opera singer, but was particularly successful with the latter number, which he had to encore so as to appease his admirers. We believe that Mr. Smallman does his best work accompanied by piano when the finer details of his highly artistic application will stand out better against the musical background. Altogether this appearance was a genuine success. In the same concert Henry Svedrovsky, member of the first violin section of the Philharmonic Orchestra, rendered the adagio and rondo of the first concerto by Vieuxtemps brilliantly and with notably technical ease. The Philharmonic Orchestra is fortunate in having a fair number of really accomplished solo players and artistic individualities among its members and one of them is Mr. Svedrovsky, one of the best indeed. The Vieuxtemps composition offers technical difficulties of more than ordinary severeness, but the soloist overcame them with most creditable ease. The audience burst into applause again and again, demanding to hear Mr. Svedrovsky once more.

Henry Schoenefeld's "Characteristic Suite for String Orchestra," Opus. 15, was played recently at one of the popular concerts given by the Minneapolis Symphony Orchestra under Emil Oberhoffer. The program notes describing Mr. Schoenefeld's work speak appreciatively of the work of this American composer, long resident in our city. The suite has the following arrangement: Allegretto con moto e grazioso, Marcio Fantastico (Southern Negro Life), Menuetto—Allegro moderato, Rondo—Allegro con spirito, and is thus described: The suite played for the first time in Minneapolis is an early work and was selected as one of the representative American compositions by the National Music Teachers' Convention, 1891, at Detroit, and given its first hearing there by the Theodore Thomas Orchestra. It was later repeated by the Thomas Orchestra at the Chicago World's Fair, and at the regular Chicago concerts. Other American orchestras included it in their repertoire, while in Europe it became very popular and was regarded as a representative American work. At a Desden concert, Anton Rubinstein, the celebrated Russian pianist, praised it in the highest terms. With reference to the individual movements, the composer volunteers the following information: "The second movement, Marcio fantastico, built upon Negro rhythms, was my first attempt to introduce this rhythm into an orchestral composition of larger form and, per-

haps, the first attempt preceding Dvorak's 'New World' symphony, the work having been written before Dr. Dvorak came to this country. The first and third movements are in stricter style and the last movement is a free rondo—suggesting the popular American syncopated rhythm." In the second movement the composer uses the triangle, tam-tam and tambourin in an original manner thematically and in the following development of his material. The work was warmly received by audience and press.

Ann Thompson has returned from a northern tour with the Denishawn dancers, whom she served as concert pianist and accompanist. She will play for the Tuesday Afternoon Club of Glendale in April.

Fannie Charles Dillon, while on a vacation, spent at her mountain cabin on Mount Wilson, wrote a suite of piano pieces, "Under the Pines," which now has been published by the John Church Company. It consists of nature studies as the titles show: Heights Sublime, Harp of the Pines, Birds at Dusk, Brooklet and Quiet Pools, Swaying Golden Rod, Serpent, Meadow Lands, Butterflies and Columbine, Dying Roe, Cricket Minstrels and Storm Impressions.

The second artist-pupil recital of the series being held at the Ebell Club auditorium by Vernon Spencer and John Smallman, proved very successful. Thursday evening an interesting program was presented by Florence Gleason Davis, pianiste, and Ewart Williams, tenor. Mrs. Halbert Thomas was accompanist to the singer. The third recital will be given by Mrs. Fern Simms, soprano; Albert Tessler, pianist; Mrs. Halbert Thomas, accompanist.

Maud Allen, the first of the bare-foot dancers to make an international reputation for herself, is to appear in recital March 12th, at Trinity Auditorium. She will have the assistance of a petite orchestra taken from the Philharmonic, and will present the favorite numbers of her last appearance here—the Peer Gynt Suite, Spring Song and others.

Otie Chew and Thilo Becker will give their second sonata evening on March 24th. The old Bach Sonata in A, the Brahms in G, Op. 78, and the Edward Grieg's C minor will constitute the program.

Madame Esther Palliser is arranging for several advanced pupil recitals.

The Matinee Musical Club gave the first of its special artists concerts with John Hand, tenor, as soloist at the Ebell Club House, which was filled by a grateful audience. Both this new venture of the Club and Mr. Hand's first appearance in Los Angeles were cordially greeted by the music loving public and critics. Mr. Hand sang a well-varied program, which proved his familiarity with the song and operatic literature. La Var Johnson, accompanist and pianist, rounded out the program favorably. The success of the evening must be largely credited to the able program management which was in the hands of Miss Hilde Nolte.

The ninth pair of concerts of the Philharmonic Orchestra offered a test case as to the popularity of this organization and its conductor, Walter Henry Rothwell. And both may well be satisfied, for a very large audience greeted them in spite of the fact that Friday night "La Boheme," Saturday afternoon "Faust," with Marcella Craft, and the evening "Il Trovatore," were being sung by the San Carlo Opera Company. There were few empty seats in the Trinity Auditorium although no soloist was in sight for this double concert. It proves beyond a doubt that the Philharmonic Orchestra concerts have attained the rank of a popular and permanent institution. Los Angeles is developing a new species of humanity, the "symphony-fan."

The program was one which gave conductor and players ample occasion to display their worth. We heard Haydn's Eleventh Symphony (Military) in G major, followed by two tone pictures by Debussy, the Nocturnes, "Clouds" and "Festivals," and then "Prelude and Love Death" from Tristan and Isolde. After the interval came Mendelssohn's "Fingal's Cave" Overture, an orchestral suite, "Pupazzi" by Florent Schmitt, with the overture to "The Flying Dutchman" as a dramatic and impressive Finale.

Mr. Rothwell's Haydn interpretation is pleasing. Haydn has a certain moderated pathos at times which emphasizes the form side and this characteristic made the reading very sympathetic. This work has not the lightness, grace and spiritedness of Mozart, but seemingly gave the audience much pleasure to judge from the applause that was accorded to Mr. Rothwell and his players. Debussy's marvelous picturizations of cosmic life in the two "Nocturnes," "Clouds" and "Festivals" were played with a perfection technically as well as regards their spiritual conception which deeply impressed the audience. The hearers undoubtedly realized that here they were witnesses of high art of composition and execution. It is to be hoped that Mr. Rothwell will put these Debussy numbers again on the program before long at which occasion we shall have more leisure perhaps to dwell on the significance of these

French examples of symbolistic tone paintings. It is music which over-awes one with its singularity of religious, mystic thought, its wealth of transcendental vistas. It is music of the future in the best sense of the word, forerunner of an art which will be essentially symbolistic. One could not but help think of the "music of the spheres" which can be traced in the religions of ancient Egypt and Greece, and of which we get a faint realization in some verses from Goethe's "Faust":

"The Sun, with many a sister sphere  
Still sings the rhythmic psalm of wonder,  
And still his fore-ordained career,  
Accomplishes with tread of thunder."

No doubt, the public will consider it a favor to hear these two "Nocturnes" at least once more and soon, also the two "sacred dances" by the same composer (and, by the way, Liszt's "Orpheus"). These three numbers might well form part of one program. The "Nocturnes" are very difficult to play and demand exquisite work as to tonal shading, intonation and phrasing, all of which they found in a generous measure. They demand great exactitude from every player and warmth of tone as well as poetic feeling. Indeed the reading of these two numbers may be counted among the highest achievements of our orchestra. The writer always considered Liszt the war horse of Conductor Rothwell, but it seems he has something like a racing stable, for Debussy undoubtedly must have a place of favor.

The remaining numbers of the program were given each with that sense of style that distinguishes Mr. Rothwell's work. The Mendelssohn "Fingal's Cave" Overture sounded specially beautiful. One could hear the breakers thunder against the basalt rocks. The linear beauty of the Mendelssohn melody was revived by the orchestra with great delicacy and strength of romantic sentiment. It was played with a care and love that appealed strongly to the hearers. Most delightful humor lives in the Suite by Florent Schmitt, whose short numbers were interpreted with charming elegance and feeling for contrasts. The Suite was written originally for piano, but has been very ably orchestrated by the composer, who at all times avoided the mistake that is made in so many similar cases. His melodic and rhythmic thoughts are specifically pianistic and he never burdens them with clumsy or top-heavy orchestration but retains his miniature effects which made the performance so enjoyable. Altogether it was an excellent program excellently played.

## LA BOITE A MUSIQUE PLAIT TOUT LE MONDE

Quaint Organization Presents Novel Works in Novel Style. Intimate Institution Brings Musicians and Friends of Music Together in Enjoyable Social Fashion

By GEORGE EDWARDS

Sorosis Hall transformed into an elegant drawing room was the scene Wednesday evening, February 25th, of the fourth "party" of the novel "Boite a Musique." This quaint organization so obviously fills a real need in the musico-social life of San Francisco that it has doubtless come to stay. And it is to be hoped it bas, for it is the nearest approach to the informal soirées in which musicians do their best by playing for each other, that it could possibly be without being closed to the public. It is under such circumstances, where technique is not the point, where to dazzle the public is not the desideratum, but a simple speaking from heart to heart, that musicians release their personality and give and take of their best. It is natural enough that when an artist addresses an audience he may have misgivings that he may not be understood, since it can hardly be possible that all these strangers speak his language, much less his particular dialect. But at the "Boite a Music" the musical language is the only idiom, and no one need be afraid that it he speaks it well he will not be understood.

In such language Messrs. Puyans and Hecht and Mrs. Ruth Mazzy Conniston interpreted a charming old sonata for two flutes and piano by Loeliet. They all knew the medieval dialect, and they presented the rucoco scenes of royal times in France richly and sincerely. The two flutes blended perfectly together, and in the little ball conveyed a warmth not commonly associated with the instrument. In the accompaniment Mrs. Conniston presented the piano in the most pleasing tone-qualities it was to reveal during the program. It is only under such novel auspices that so unusual a work could be heard as the affectionate offering of such artists. It was the most satisfactory thing of the evening.

Mr. Puyans was heard afterwards in a splendid performance of a modern sonata by Gaubert. The first

(Continued on page 1, column 1)

## John Smallman

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## ORPHEUM

Orpheum announces for next week a great new, all star bill. There are many symbols of fun, but it is doubtful if there is a truer one than Emma Carus. She is further a theatrical paradox—a prima donna comedienne—and these facts have been the stepping stones upon which Emma Carus has gained a stellar position in musical comedy and became a headliner in vaudeville. She has done this quite by herself and never so solidly as by her present achievement in the two-a-day.

Florenz Ames and Adelaide Winthrop gracefully combine farce and travesty and place it in a song setting. There are few players more popular with the public than these eccentric comedians. There are many little aggravating incidents that are a source of discomfort to one's self but a cause of merriment to others. One of these Florenz Ames and Adelaide Winthrop have utilized for their little episode called "Caught in a Jamb."

Mlle. Rhea, the dainty Danseuse, will be seen in an original production of story, dance, song and music, in which she will have the assistance of Joseph Mach, Jr., and Jack Cook. Jack Kennedy and his company will appear in a

New York, which city it recently left, in the second year of a record run, "Maytime," Rida Johnson Young's novel play with musical setting by Sigmund Romberg, will come to Curran Theatre, Sunday, under the direction of Messrs. Lee and J. J. Shubert, with the entire cast of the long New York run.

This remarkable play ran one year and four months in New York, five months in Chicago, and three months in Philadelphia. It played a record breaking engagement last year at the Curran here.

All the action of the play is laid in an old mansion in Washington Square, New York, but, as the story, opening in 1840, carries down through to the present day, there is a striking series of picturesque representations of metropolitan life at four widely differing periods. The salient characteristics of each era being faithfully reproduced. The taste and discrimination exercised in staging "Maytime" is justified by the happy results attained, and reflects highest credit on J. J. Shubert, who personally staged it.

The story is one of inherited affections whereby grandchildren realize the happiness denied their ancestors two generations before. It has a buoyancy and

the world with unvarying success. "H. M. S. Pinafore" is delightful by reason of its very absurdity, but it makes an appeal of another kind by reason of its melodious airs and choruses. The Gallo English (Comic) Opera Company has made the old-time classic one of the features in its repertoire, it being given here Wednesday and Thursday nights and at the Saturday matinee during first week of the engagement at the Curran Theatre, which begins shortly.

This tale of the lass who loved a sailor is one of the most charming of the entire Gilbert and Sullivan group. Its music pulsates with a vitality that thrills the blood, the score being always virile and eternally fresh. For those who have never heard the opera before, the performance is sure to be a veritable treat, as in comparison with "Pinafore" the musical comedies of recent years appear pallid and anemic. The robust orchestration, the sprightliness of the songs, the deliciously pointed wit, the lilting satire, the sheer winsomeness of the theme and its score all combine to enthrall the listener, lulling to sweet forgetfulness all external things. The refrain to the chief song themes—such

as "His Sisters and His Cousins and His Aunts" and "He is an Englishman"—form some of the most enjoyable hits of comic opera.

At every performance the old familiar songs are recalled again and again, each one always making its own individual appeal. Little Buttercup's song, as always, proves one of the sweetest; "The Captain of the Pinafore," "The Moon Song," "His Sisters and His Cousins and His Aunts" and the most stirring song of all—"For He is an Englishman," each win favor.

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comedy of the links, entitled "A Golf Proposal." Mr. Kennedy is a fine comedian and his new vehicle affords him the best opportunity of his career.

Ed Morton is a singing comedian whose comedy is new, bright and crisp and his songs, most of them written by himself, are distinctive and sung in an excellent voice. Van and Belle are flying missile experts whose boomerang throwing is extraordinary and they have invented different kind of missiles, some of them representing birds. Van is a marvelous imitator of the calls and cries of birds and animals.

The Lightner Sisters and Newton Alexander will sing new songs and Henry Santrey and his syncopated band will change their program.

## MAYTIME AT THE CURRAN

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crispness not usually looked for in operetta and its denouement is full of surprise and interest.

The extensive cast includes the now famous Melvin Stokes, Carolyn Thomson, as prima donna, William Norris, Douglas Wood, Nina Valieri, Arthur Albro, Patsy de Forrest, Teddy Webb, Izeth Munro, Edward Nannary, Ruth Watson, John Wheeler, Isabelle Vernon, Wm. Blaisdell, Amy Lester, Owen Hervey, Nellie Mellin, H. F. Scott and Virginia Heffron. There is, of course, an ample chorus of youthful attractiveness and an augmented orchestra.

## H. M. S. PINAFORE TO BE AT CURRAN

It is over forty years ago that "H. M. S. Pinafore" was first produced at the Opera Comique in London. Since that time, at more or less regular intervals, this comic opera by Gilbert and Sullivan has been presented to the public all over



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## LA BOITE A MUSIQUE

(Continued from page 4)

movement was a charming presentation of the flute quality under the auspices of "whole tone harmony." The second movement, a slow one, was equally delightful. But the finale seemed to forsake the period of the other two and flee to the generation of Cesar Franck.

Mr. Persinger played a prelude and fugue by Bach, catching happily the free improvisational character of the prelude, and conveying it to the audience with all the abandon of one who is really rhapsodizing as he goes along. The violin alone appeared amply to resound in the intimate room, and gave no hint, as is sometimes the case, of needing an accompaniment. The finale of the fugue was worked up in massive style, with all the dignity that is Bach's. But a certain triviality of feeling that appears to be inherent in Mr. Persinger's staccato-playing marred the opening of it.

Mrs. King Clark sang two groups of songs—the first from modern Italians, and the second consisting of Carpenter's "Water Color" suite. Both groups invited encores, and for the latter she repeated "To a Young Gentleman," with its comical reiteration of "Not that that—so very much matters." If only the poet had revealed progress in this catch-line of the song, instead of repeating it exactly for the last two stanzas, it would have been a masterpiece of its kind.

La Boite a Musique is to have two more assemblages during the season, Wednesday evenings, March 10th and March 24th. Manager Jellica gave hint of special surprises that were to be peculiar to each of these, particularly for the last one, wherein all of the associated artists are to appear in something together. It will be a hard task to keep one's patience until the time it shall be revealed just what the star surprise can be. It is to be hoped that among the surprises will be the singing of Mine. Jellica, who appears to have acted up to the present time in the role of charming hostess only.

## THE DANCING GIRL AT THE PLAYERS' CLUB

This afternoon and evening (Saturday), will see the two closing performances of Massenet's four act opera, *Cinderella*, which is being produced so successfully at the Players' Club Theatre, under the direction of Lillian Birmingham. On Wednesday evening, March 17th, Beatriz Michelena, with the assistance of a number of the talented members of the Club, will produce Henry Arthur Jones' powerful drama, "The Dancing Girl." Reginald Travers will play the part of David Ives, and Dion Holm the part of the Duke of Guisebury. Miss Michelena will play the part of Drusilla Ives. No doubt the revival of this well known play will draw capacity houses, since it has not been produced here for a number of years. "The Dancing Girl" was a great favorite with the Palmer Stock Company at the old Baldwin Theatre, when Julia Arthur played the leading role with such great success. The play was first produced by E. H. Southern and Virginia Harned.

Beatriz Michelena is a daughter of the well known tenor, Fernando Michelena. Although the celebrated California girl calls San Francisco her home, she is nationally known through her splendid work both in the opera and drama, having been starred with a number of the leading companies in America. More recently the little prima donna has become known in the moving picture world. Her work has been so successful that she has established her own studio in San Rafael.

Pupils of the Institute of Music of San Francisco, Arthur Conradi, director, will be heard in recital the evening of March 12th at Sorosis Hall. Private musicales have been held at various times during the season, but on this occasion the public generally will be invited to hear the work being done by the young artists. Nearly all of these who will appear on the program are taking the regular course of instruction leading to graduation in the school, attending regularly the lectures on Theory, Psychology and History of Music, given each week by Mr. Conradi, Dr. Arthur Weiss, and George Edwards, respectively. All are paralleling their instrumental work with Harmony as well, under the guidance of Julius Gold. Those who will take part on the program of March 12th are: Misses M. Geisenhofer, Genevieve Cordrey, Olga Zumpfe, Doris Donnan, Mrs. M. H. Schnapp, Master Kieth Freahe. They are pupils of Mrs. M. E. Blanchard, voice, Arthur Conradi, violin, and George Edwards, piano.

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Vocalists Give Picturesque Presentation of  
Well Known Fairy Story

When Mrs. Lillian Birmingham and the Players' Club undertook to prepare Massenet's spectacular Fairy Opera "Cinderella" for presentation they certainly assumed a responsibility that must have taxed their resources in more ways than they at first imagined it would. In the first place the score demands a complete orchestra, while on this occasion it had to be interpreted on the piano. Secondly the opera requires a sumptuousness of scenic equipment and spectacular presentation which can not be thought of in the restricted area of the Players' Club, even though everyone concerned were willing to risk the expense connected with it. Then the task requires not only vocal artists of the highest rank, but histrionic artists as well. Here then are three requisites which at first glance seem to be impossible to attain under limited conditions.

It, therefore, required great courage, resource and perseverance on the part of Mrs. Birmingham and her associates to bring this production to a conclusion which gave one an idea of the work without making it a farce, and herein the participants have the satisfaction to know that they succeeded. One can not help but admire the expenditure of effort, energy, patience and artistic perseverance necessary to give a performance such as was presented at the Players' Club last Friday and Saturday evening. It will be repeated this Friday evening, and Saturday and evening.

Ellen Page Pressley looked very charming in the role of Cinderella and acquitted herself creditably of the difficult vocal passages as well as the severe histrionic demands made upon the character. Her voice rang out clearly and effectively. Lillian Birmingham, in the role of Madame La Haultiere, had a splendid opportunity to reveal her rich, luscious voice and her histrionic ability, which has already been admired repeatedly at the Players' Club. She succeeded in enhancing the humor of the role to the extent of keeping her audience in a merry mood throughout the performance. Mable Coghlan and Miriam Kraft interpreted the sisters in a very commendable manner; singing, dancing and deporting themselves in accordance with the spirit of the performance. Ethel Hackett, in the role of the Godmother, had frequent opportunity to sing in a manner to reveal her fine vocal powers and the various opportunities afforded her were utilized by her to a most gratifying degree. She made a charming appearance.

N. Chorpennin McGee exhibited a very pleasing tenor voice as Prince Charming and acted with an ease and poise that denoted past experience and a natural adaptability for dramatic art. He sang the arias very convincingly and tastefully. Len Barnes, as the king, did not have a great deal of chance to exhibit his vocal artistry, but took advantage of all his opportunities with a readiness and ease that proved his natural accomplishments. Costumes and scenery were decidedly artistic, while the piano score interpreted by Miss Eleanor Morris proved one of the pleasing musical incidents of the performance.

## GRAINGER RECOVERING FROM INFLUENZA

(From the Musical Leader, Feb. 12.)

Seldom has so large an audience been so sorely disappointed as last week, when Percy Grainger's illness necessitated an entire change of plans for the Philharmonic Orchestra. He was to have conducted his own orchestral work, "The Warriors," the first performance of which took place at the Norfolk Festival in Connecticut in June, 1917, under the baton of the composer, who left immediately afterward for military service in the United States army. The second performance of this work was conducted by Frederick Stock, when it was given by the Chicago Symphony Orchestra at the concerts of Dec. 26 and 27. The New York performance will of necessity be postponed because of the great number of engagements booked for Percy Grainger and his wish to fill as many as possible of the dates that had to be cancelled on account of his indisposition. Grainger has had phenomenal success at all of his concerts this season, playing in almost every case to sold-out houses. His last extraordinary achievement was the concert in Washington, D. C., where he played the Grieg concerto with Walter Damrosch and the New York Symphony Orchestra. Mrs. Wilson was in the audience, and following the performance Margaret Wilson and Mrs. Newton Baker stopped to express their delight over his reading of the work and the brilliancy he had lent to the occasion.

Orley See, the well known and excellent violinist, gave two recitals recently before large and appreciative audiences. The first took place Friday, February 27th, at the Oakland High School, and he was accompanied by Frederick Freeman. Mr. See, was in splendid trim, and played in his usual intelligent and musically fashion. He gave the following numbers: Concerto, F sharp (de Beriot), Andante, Allegro, Serenade (Schubert-Elman), Indian Lament (Dvorak-Kreisler), Ghost Dance (Burleigh). For an encore Mr. See played most effectively, In the Time of Roses (Reichart-Persinger). Mr. See rendered his second program Sunday evening, February 29th, in the Palm Court of the Palace Hotel and again scored a great success before an audience who stormed him with enthusiastic applause and demanded several encores. On this occasion Mr. See played: Serenade (Schubert-Elman), Ghost Dance (Cecil Burleigh), and In the Time of Roses (Reichart-Persinger). Henry Van Dyke was the accompanist.

## COMING ATTRACTIONS

**Braslau Sings Tomorrow.**—Manager Selby C. Oppenheimer, ever awake to bringing the choicest musical attraction to his native city, has for years been trying to bring Sophie Braslau to the Pacific Coast and feels that tomorrow's event will be the consummation of one of his most earnest wishes, for Sophie Braslau is unique among singers of the day. She has reached the top through sheer natural talent, through hard work, sincere application, and by the slow road that comes with only genuine successes to carry one along. No sensational advertising methods, no foreign notices, no peculiarly sounding name, but just plain solid American methods have won her place for Sophie Braslau. San Franciscans will hear this great singer at the Columbia tomorrow afternoon, in a splendid program, long and varied, and embracing considerable of the most beautiful compositions in the inexhaustible Braslau repertoire. With Eleanor Scheib, splendid pianist at the Steinway, the following program will be given: (a) Che faro senza Euridice from Orfeo et Euridice (Gluck), (b) Furibondo (Handel), (c) Nature's Adoration (Beethoven); (a) On the Dnyepyr (Moussorgsky), (b) La Girometta (Sibella), (c) Carnaval (Fourdrain), (d) Eili, Eili, (Schallit); Folk Songs—(a) Bolero (Spanish), (b) The Lover's Curse (Irish), (c) The Lanthorn (English), (d) Old Folks at Home (American), (e) Gypsy; (a) Consecration (Manney), (b) Greatest Miracle of All (Guion), (c) It is Only a Tiny Garden (Haydn-Wood), (d) Robin Woman's Song, from Shanewis (Cadmian).

**Alfred Cortot.**—Music lovers of San Francisco will remember the appearance of Alfred Cortot, the French pianist, last season, and recollect how his brilliant performance of the fourth Saint-Saens concerto with the Paris Symphony Orchestra, conducted by Andre Messager, was the outstanding sensation of the season. Cortot came to San Francisco practically unheralded, the visit of the famous Paris Conservatory players was made a patriotic, as well as musical, event, and all interest centered in the symphonic organization itself, little attention being given to the distinguished soloist. But when Cortot played! Then it was a different story. The great audience at the Exposition Auditorium rose as one to acclaim a new found genius. Cortot will play here, under Oppenheimer's management, at the Columbia theatre on Sunday afternoon next, March 14th. That the recital will be no less effective than his orchestral appearance here can be prophesied after glancing at the program the Frenchman will play. First the Vivaldi composition styled Concerto da Camera, a remarkable example of classical writing, then Chopin represented by the Andante Spianato, the Polonaise, and the twenty-four preludes. French music comes next, presented by Saint-Saens, Study in waltz form, Ravel's Jeux d'eau, Albeniz' Seguidillas, and Debussy's The Haunted Cathedral. The stirring Liszt second Rhapsody will bring this program to an end. Tickets should be secured as quickly as possible. They go on sale at Sherman, Clay & Co.'s.

**The Tenth Annual Stabat Mater.**—Choragus Paul Steindorff, of the University of California, has already started intensive rehearsals for the tenth annual revival of Rossini's "Stabat Mater," which takes place in the Greek Theatre on Good Friday afternoon, April 2nd. Steindorff is preparing to make his decennial revival of the semi-sacred work of Rossini a memorable affair to take rank with the many famous productions he has sponsored in the past ten years and to maintain the standard he has established for the Good Friday Greek Theatre festival at Berkeley as one of the most important observances of the day throughout the world. Three hundred voices will ring forth the glorious "Stabat Mater" choruses, sixty symphonists will render the orchestral accompaniments, and Steindorff will have a quartet of song birds in thorough keeping with the exalted standard of his environment.

**Remarkable Combination in Rare Program.**—After weeks of effort, Manager Selby C. Oppenheimer has finally brought about the consummation of his hope to bring the famous Cortot, the great French pianist, and the equally inspiring Jacques Thibaud, foremost violinist of France, together in a joint recital. To make this event even more attractive Oppenheimer has induced them to play a remarkable composition by Ernest Chausson, entitled "Concerto de Chambre," which has never before been played in this city. The work of the famous French composer is scored for solo piano and violin, and the string quartet. No city in America is better equipped to give two world famous stars such as Cortot and Thibaud proper support in a composition of this kind, for San Francisco is rich indeed in owning the distinction of having such sterling players as Louis Persinger, Lonis Ford, Nathan Firestone and Horace Britt as permanent residents. This quartet from the distinguished Chamber Music Society of San Francisco, founded by Elias Hecht, and occupying a superior place in the annals of the nation's music, has been engaged to play the assisting parts when this concert takes place at the Curran Theatre on Sunday afternoon, March 21st. The full program that will be given on this occasion is titanic and includes the following:

Concerto, D major, for piano, violin and string quartet (Chausson), Cortot, Thibaud and Persinger, Ford, Firestone and Britt; Havanaise, Rondo Capriccioso (Saint-Saens), Thibaud; Andante Spianato and Polonaise (Chopin), Cortot; Intrada (17th century), (Desplaines-Nachez), Les Cherubins (Conperin-Salmon), Air (Bach), Prelude and Allegro (Pugnani-Kreisler), Thibaud; Prelude en forme de Valse (Saint-Saens), Chant Polonaise (Chopin-Liszt), Rhapsodie XII (Liszt), Cortot.



## Gossip About Musical People

Marian Prévost has just returned from New York where she has been for the past two seasons. While there Miss Prévost did special accompanying, coaching with Richard Hageman of the Metropolitan Opera House. Through Mr. Hageman and Mr. Cini, operatic coach with the late Oscar Hammerstein forces, she was kept unusually busy. Exceptional recognition has always been given Miss Prévost for her ensemble playing. Leopold Auer was appreciative of her ability and was pleased to have her associated with him in the work in the studio.

Marion Ramon Wilson's concert, which will take place at Century Club Hall next Tuesday evening, March 9th, is arousing more and more interest the closer the date of its occurrence approaches. Several reasons may be ascribed for this growing interest. First, the able contralto who gives the concert is so well and favorably known in social and club circles; then, the program consists of unusually interesting numbers, as already published in this paper; furthermore, Frederick Maurer, Jr., is the accompanist, and he also appears on the program as composer; finally, Miss Wilson possesses an unusually beautiful voice and sings with intelligence. No wonder people are interested in this forthcoming event.

Miss Mavis S. Scott, contralto, who appeared so favorably in a concert at the Greek Theatre last November, with the skillful accompanist, Constance Merring, was a visitor in this city last week preparatory to some appearances here. Both Miss Scott and Miss Merring are from Sacramento, where they have achieved well-merited successes, and they are justified to seek now broader and more fertile fields, although Sacramento is by no means a community lacking in musical understanding. Miss Scott is highly praised by leading San Francisco musicians who have heard her sing. She is a pupil of Mrs. Charles Merring of Sacramento, whose splendid efforts in behalf of music, particularly as President of the Sacramento Saturday Club, are known throughout the Pacific Coast.

Antoine De Vally, the well-known tenor and vocal pedagogue, was recently added to the list of artists of the University of California Extension Division. Mr. De Vally is an excellent artist, and the Extension Division did wisely to add him to those musicians whom it sends to the interior communities of California eager to hear our best resident artists.

Sigismondo Martinez, pianist; Giuseppe Jollain, Violinist, and Teodelinda Teran, cellist, will appear at the San Mateo Auditorium this (Saturday) evening, March 6th, at a concert to be given by the Women's Club. One of the features of the excellent program prepared for this occasion will be a duet by Beethoven, to be interpreted by Giuseppe Jollain, violinist, and Miss Teodelinda Teran, cellist. The event promises to be one of the most important and most successful of San Mateo's musical season.

Dr. Maurice W. O'Connell, the well-known organist and choir director, will present Rossini's Stabat Mater at St. Dominic's Church on Palm Sunday evening, March 28th. A number of extra solo artists and an augmented choir have already been arranged for, and the rehearsals justify the prediction that this presentation of the Messiah will be one of the most ambitious and most artistic of this beautiful oratorio ever heard in this city.

Samuel D. Mayer, the veteran organist and choir director, was recently the recipient of a particularly thoughtful attention on the part of the Northern California Chapter of the American Guild of Organists, which important organization, through its Board of Directors, gave a reunion luncheon in commemoration of Mr. Mayer's happy recovery from a painful operation. Mr. Mayer is one of the best liked and most experienced musicians in this city, and whatever honors are bestowed upon him are surely well merited.

Miss Gladys Hampton, the hospitable and genial young lady who presides over the artist department of M. Whitmark & Sons in San Francisco, and whose office in the Kohler & Chase Building is the rendezvous of some of our leading artists, recently entertained John Hand, the new and brilliant American tenor; Shadow Baldwin, coloratura soprano, and John Russon, the energetic and aggressive manager of Mr. Hand, by taking these prominent musical people upon an auto ride through the city and suburbs. Her guests appreciated her hospitality and enjoyed themselves thoroughly.

Horace Britt, Kajetan Attil, Mme. Yvonne Michele, and Emilio Puyans were the soloists at the third meeting of Le Boite a Musique at Sorosis Club Hall on Wednesday evening, February 11th. Horace Britt, accompanied excellently on the piano by Mrs. Ruth Muzzi-Conniston, played Sonata (Sammartini) (1700-1770) and Fantasie Pieces by Schumann in a manner that emphasized his refined musicianship and his thorough skill to accentuate the musical qualities of the fine instrument he so eloquently utilizes. Kajetan Attil appeared both as harp virtuoso and humorist. As harpist he played Prelude (Hasselman), Spanish Patrol (Tedeschi), First Arabesque (Debussy) and Etude (Godefrid). He exhibited, as usual, his ease of technique and delicacy of phrasing. His humorous faculties came into evidence when he made a series of impromptu addresses which scintillated with wit and spontaneous expressions of humor. Mme. Michele, who on this occasion looked even handsomer than usual, revealed her fine soprano voice and artistic phrasing in

the following group of songs: Beau Soir (Debussy), Croquis d'Orient (Georges Hue), to which Emilio Puyans played an excellent flute obligato, Embequelement pour cyther (Rene Chansarel), with flute obligato. The last named work had its first presentation in San Francisco at this event. It was cordially received.

Elsa Ruegger, the distinguished cello virtuosa, and Edmund Lichtenstein, the able musical director and violinist, appeared at the Orpheum in San Francisco and Oakland during the last three weeks and added greatly to their thousands of admirers. Mme. Ruegger played some excellent compositions with that acme of artistic finesse which only truly great artists are able to attain. Her fine, mellow, pure tone backed by musicianly phrasing and coloring combined to make her performance an outstanding feature on the evening's program. Notwithstanding the fact that Elsa Ruegger makes no concessions to gallery taste she arouses the enthusiasm of all her hearers and this is an accomplishment of which but few artists on the Orpheum circuit may justly boast. Mr. Lichtenstein did not only shine as conductor, but his witty repartee exhibited a humorous side of his ability, of which even his most intimate friends did not suspect him, although he never was a "slouch" when it came to repartee or impromptu exhibitions of witty sallies.

Herman Heller, may justly feel proud of the fact that he has attained the first step toward his aspirations concerning a real symphony orchestra for the moving picture house by the management of the California Theatre allowing him to increase his fine orchestra to forty pieces. This picked body of musicians surely makes an imposing appearance when the curtain rises. Last week the musical feature was Goldmark's Sakuntala Overture and it must be confessed that it was an excellent performance. Notwithstanding the classic character of the work and its somewhat protracted length, the audience apparently enjoyed the excellent interpretation and Mr. Heller was greeted with stormy applause at the conclusion of the number. Both Mr. Heller and the California Theatre management are to be heartily congratulated upon their enterprise to give their audiences such fine artistic treats with such an exemplary body of musicians.

Dr. Carlos De Mandil has introduced a new idea in moving picture theatre music at the Tivoli by inaugurating what may be called classic ensemble soirées. This innovation consists of violin duets and other ensemble numbers including trios, quartets, etc. Last week, when we attended the musical program, Dr. De Mandil and Emilio Meriz played a Minuet by Beethoven most artistically. Intonation, tone quality, sentiment and uniformity of ensemble were delightful and the audience unquestionably enjoyed this unusual treat. The orchestral number was Nicolai's Merry Wives of Windsor Overture, conducted with vigor and rhythmic spirit by Dr. de Mandil. By the way we do not wish to forget C. E. Anderson's musicianly piano accompaniments. Another surprisingly excellent feature of this musical program was a basso, a Mr. Mayer, whose rich, warm, resonant and velvety voice is one of the finest vocal organs it has ever been our pleasure to hear. Both in depth and height the voice is extraordinary in timbre and quality. It is a voice in a million. Mr. Mayer ought to be in great demand here. We know of no other bass voice like his anywhere. He is a newcomer in this city, we understand.

### SOPHIE BRASLAU TO SING IN OAKLAND

Sophie Braslau, the distinguished contralto, member of the Metropolitan Opera Company, New York, and also of the Chicago Opera Company, will appear at the auditorium Opera House in Oakland on Monday evening, March 8th. This event will take place under the direction of Miss S. W. Potter, and will represent the fourth event in this ambitious Oakland manager's splendid Artist Concert Series. Those of our music lovers who are unable to hear Mme. Braslau in San Francisco will here have an excellent opportunity to hear her in Oakland. Tickets are on sale at Sherman, Clay & Co., in Oakland, and Miss Potter will no doubt be glad to reserve seats for anyone if they telephone her at Oakland 449.

### ST. IGNACIUS BENEFIT CONCERT GREAT EVENT

Mrs. Robert Grubb and Mrs. Anna E. Mackin are energetically completing their ambitious plans for the monster benefit concert to be given at St. Ignacius Church, Fulton and Parker Avenue, on Palm Sunday afternoon, March 28th. The array of artists whose services have been secured for this occasion is indeed auspicious, and includes some of the most distinguished talent available in California. Among those already assured may be included: Mme. Johanna Kristoffy, soprano; Mrs. Lynn Coleman, contralto; Mrs. Grace Le Page, soprano; Charles Bulotti, tenor; Manuel Porcini Baritone; Paul Steindorff, conductor, and Kajetan Attil, harpist. There will be a chorus of over one hundred and a large orchestra. Mrs. Robert Grubb will be the organist.

The Aesthetic Arts Association received in their new home, Sequoia Hall, Thursday evening, February 19th. An unusually fine program was offered, the remainder of the evening given over to dancing. The program was: Vocal—(a) Aria from Faust (Gounod), (b) Christ in Flanders (Ward Stevens), Hubert Newson, Violet Oatman at the piano; Piano—(a) Craco Vienne Fantastique (Paderewski), (b) Romance for Left Hand (Scriabine), (c) Ballad A Flat (Chopin), Lincoln Patchelder; Duet (Vocal)—Heavenly Love (Gounod), Marie Weissick, Mrs. O. Weissick, Violet Oatman, piano; Readings—(a) Child Impersonations, (b) Italian Dialect, Mrs. Fred Slemmons. The Club meets on the third Thursday of each month.

### LILLIAN SWAEY PRAISED BY HEIFETZ

Lillian Swaey, the exceptionally talented young prodigy of the violin, had the wonderful opportunity and pleasure of being heard by Heifetz in the Wieniawski Concerto, in a recent musicale held at the St. Francis Hotel. Heifetz gave Miss Swaey a very pleasing reception, but when he heard her interpretation of this concerto, which he had played a week previously, he became warmly interested and impressed with this talented child. He was so delighted that he requested Miss Swaey to play different compositions, and stated that her technique was marvelous and her interpretations exceptionally brilliant, considering her youth, and as a crowning encouragement remarked that the New York concert field was open to her. Lillian Swaey also appeared before the Mill Valley Musical Club on February 14th. The following is taken from the Mill Valley Record: "A very artistic recital was given by the Mill Valley Musical Club, at which appeared the very gifted and talented young violinist, Lillian Swaey, pupil of Sig Giuseppe Jollain. The audience found in Miss Swaey, though but a girl of fourteen, an artist of exceptional talent, and her marvelous technique and power of interpretation aroused enthusiastic and surprised comment. In the Wieniawski Concerto, Miss Swaey indeed held her audience spellbound with her remarkable ability, and we are sure this recital will long be remembered by the musical set of Mill Valley."

Anna Hurst, of Woodland, California, presented her pupil, Marjorie Burrows, assisted by her small sister, Mary Ruth, in a pianoforte recital in Woodland on Saturday evening, January 31st. The program consisted of the following numbers: First Prelude from the Well-Tempered Clavicorn (Bach); Sonata, Op. 49, No. 2 (Beethoven), Allegro, Minnetto; Duets: The Rainy Day Cycle (Litta Lynn); Down the Stream (Lieurance); Andante, Op. 62 (Scharwenka); Rustic Spring (Sinding). The Woodland Mail of February 1st had this to say of the event: "A delightful musical recital was given yesterday evening at the home of Miss Anna Hurst, when the Misses Marjorie and Mary Ruth Burrows, aged 12 and 8 years respectively, gave a long and well executed program. These children play the piano with the ease and confidence of finished musicians, and their program, arranged by Miss Hurst, was well selected. A large company of friends and relatives were present at the recital, and all expressed delight with the charming entertainment. The recital will be held again tomorrow at the Hurst studio in Sacramento."

The Zoellner Quartet increased their fine reputation by a concert which they gave in Northfield, Minn., on January 30th, for Carleton College. Their playing was flawless and splendid contrasts were maintained throughout the program. From Mozart to Brant-Buys was a far cry but the modern Hollander stood up well under the test, the audience being very receptive to the work. The Zoellners will be engaged again next season.

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A most uncommon pianist, playing as though technical considerations were not, sweeping his hearers off their spiritual feet.—Edward C. Moore in Chicago Daily Journal, December 27, 1919.

He sounded like a young edition of Paderewski in that master's most inspired moments.—Henrietta Weber in Chicago Examiner, December 27, 1919.

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## OF INTEREST TO MUSICIANS

Of interest to all musicians who depend upon their livelihood by the fact that they have the full use of their two hands, is the news which comes from London that Lloyd's, the oldest and largest insurance institution in the world, is now prepared to write insurance on the hands of prominent artists and musicians.

The policy is a very broad one and pays not only for the loss of a hand, but the loss of the fingers thereon in proportion to the amount of the insurance policy.

The policy also pays for the loss of the use of the hands of an individual caused by any accident of any kind or character.

The insurance is most inexpensive for the risk involved, the cost being in the neighborhood of 40 cents per \$100 of insurance taken. This is indeed a great step forward by an old and honorable insurance institution and should prove a great boon to those who depend upon their livelihood for the use of their hands and fingers.

Madame Frieda Hempel, is winning new honors in the far South. Miss Hempel gave her first concert in Jacksonville, Florida, before a capacity audience and received a great ovation. From there Miss Hempel went to Orlando to appear in the fourth annual music festival. Miss Hempel, who is accompanied by Mr. Coenraad Boos, will remain on this tour through the South about two months.

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## ITEMS OF INTEREST ABOUT ARTISTS, TEACHERS AND STUDENTS

EDITED BY CONSTANCE ALEXANDRE

**EDITORIAL NOTE**—All artists, teachers and students mentioned in this department are active and consequently successful. They are deserving of recognition. We wish in particular to recommend to Music Clubs in California to encourage resident artists of merit by giving them remunerative engagements. Unless a Music Club materially patronizes resident artists by paying them well for their services, it is most certainly derelict in its duty toward the musical public. No artist of standing or merit should volunteer his or her services free to any club or other organization. If music clubs can not afford to pay for the services of competent artists let them give advanced students an opportunity to begin a career.

## Among the Music Clubs

The Pacific Musical Society will render three programs during the month of March. The first will take place in the Colonial Room of the Hotel St. Francis, on Thursday evening, March 11th, and those participating will be: Piano, Miss Edith Caub, violin, Hother Wismer, Mrs. William Ritter at the piano; soprano, Mrs. Phillip V. Hein, Mrs. David Hirschler at the piano; baritone, James E. Zeigler, Hazel Boyd Hunter at the piano. The program for Thursday evening, March 25th, will also be in the Colonial Room of the Hotel St. Francis, and will be given by: Piano, Mrs. William Banks; violin, Orley See; soprano, Mrs. L. E. Laidlaw, with Beatrice Becker at the piano; tenor, Eric Gerson, Uda Waldrop at the piano. An afternoon for the Junior Auxiliary will be held in the Borgia Room of the Hotel St. Francis, on Saturday afternoon, March 27th.

The McNeill Club, of Sacramento, Cal., gave their first concert of the season on Tuesday evening, December 9th, at the Tuesday Club House, before a large and enthusiastic audience. The program, under the direction of Percy A. R. Dow, was as follows: Defiance (Attenhofer), baritone solo, E. B. Wilkerson; (a) The Old Year is Dying (M. R. Gaines) (Old Welsh); (b) Estudiantina (Lacombe); Ah! fors e lui (La Traviata) (Verdi); Frances Hamilton; (a) Bendemeer's Stream (Arr. by Lewis) (Old Irish); (b) This is She (James H. Rogers), Forest Harps (Schultz), tenor solo, Walter Longbatham; Hymn to the Madonna (Kremsler); Frances Hamilton and The McNeill Club; (a) Keep A-go! (Jacobsen), (b) In Picardie (Osgood); (a) Dawn (Curran), (b) Petits Roses (Sevick), (c) An Open Secret (Woodman); Frances Hamilton; Invictus (Lynes-Huhn), Castilla (Protheroe).

The Cecilia Choral Club, gave the first concert of the fourth season at the High School Auditorium, Stockton, in December. The ensemble of fifty women's voices was under the capable direction of Percy A. R. Dow, assisted by Mrs. M. R. Green, violinist, Miss Charley Stinson, pianist, Miss Mary Amelia Fuller, accompanist, and soloists from the Club. The program was as follows: Sing We and Chant It (Words XIV Century) (Harris); Wee Willie Winkie (Old Scotch); Maria, Maria (Di Caqui); Misses Colt, Henderson, Anderson and Chorus; Indian Cradle Song (Mathews); Piano—Theme Variee (Paderewski), Miss Charley Stinson; Reverie (Schumann); Nymphs and Fauns (waltz) (Bemberg); Moths (Palicot); The Pancake (Lecocq); Awake, Awake (Serenade) (Rich. Strauss). Solos—Mrs. Page, Mrs. Yerbury; Piano—Stb Rhapsodie (Liszt), Miss Stinson; Yule Tide Melodies—Sleep, Babe Divine (Niel, XIIIth Century) (French); Meddames Atwood, Irvine, Misses Kaleck, Owen; Holy Christmas Night (Lassen); Violin Obligato—Mrs. M. R. Green, Solo—Mrs. Florence R. Turpen.

## REY DEL VALLE TO GIVE CONCERT

Miss Rey del Valle, the well known soprano, will give an attractive song recital at the Players' Club Theatre on Monday night, March 28th, under the direction of Jessica Colbert. George McManus will be at the piano. Miss del Valle has many friends in San Francisco who will no doubt feel interested in the event. A most pleasing program has been arranged, which follows: Se tu ma mi (Pergolesi); Vittoria mio core (Carissimi); Caro mio ben (Giordani); Le Mort de Marguerite (Boito); (From Mephistopheles); The Rose Enslaves the Nightingale (Rimsky-Korsakow); Flower Rain (E. Schneider); The Star (H. T. Burleigh); Spring Song (O. Weil); D'une Prins in (Reynaldo Hahn); Il neige (Bemberg); L'heure exquise (Reynaldo Hahn); Aria de Lia (From L'enfant Prodigue) (Debussy).

Miss Carrie Goebel Weston and Miss Edith Benjamin are meeting with great success in their work in New York. Miss Weston has been studying for the past two seasons with Leopold Auer (the teacher of Heifetz, Mischa Elman, Zimbalist, etc.). Mr. Auer is greatly interested in Miss Weston, and says that she has a wealth of temperament, plays with fine musical understanding, and predicts a splendid future for her. Miss Benjamin has found an invaluable teacher in Percy Reector Stephens (teacher of Werrenrath and Paul Alt-house, both of Metropolitan Opera House). Her voice is pure lyric, of a very fresh and lovely quality. She was fortunate to secure a place in Mme. Yvette Guilbert's classes. She is also doing coaching with Kurt Schindler, who feels Miss Benjamin has a very special interpretive gift. Both Miss Weston and Miss Benjamin are filling some concert engagements this Spring in New York and Pennsylvania. Negotiations are being made for appearances with the New York Symphony next season.

## What Our Artists Are Doing

Mrs. Lillian Birmingham took the place of Miss Maude Fay at a recent concert given by Miss Mary Phelan, at her residence. Mrs. Birmingham was in excellent voice and sang each of her beautiful songs in such a delightfully artistic manner that after each group she was greeted by an outburst of applause by the large and enthusiastic audience. The following program was rendered: Toccata (Pasquini), Waldstein Sonata (Beethoven), (First Movement) Mr. Deering; Caro Mio Ben (Giordani), Come Raggio Di Sol (Cavalli), Mieux Que L'Aube (Handel), (Berenice) In Diesen Heiligen Hallen (Mozart), (Zauberflöte) Mr. Sullivan; Aria, from Orphee (Gluck); With a Water Lily (Grieg); The Wounded Birch (Gretchaninoff); The Doll's Cradle Song (Moussorsky); Carnival (Foudrain), Mrs. Birmingham; Romance (Schumann), Soupir (Liszt), Prelude (Chopin), Impromptu (Chopin), Mr. Deering; Der Lindenbaum (Schubert), Deception (Tchaikowsky), Offrande (Raynaldo Hahn), The Lark (Old Irish), Mr. Sullivan; Supplication (La Forge), Tes Yeux (Rabey), Farwell (Kennedy Russell), Spring's a Lovable Ladye (Keith-Elliott), Mrs. Birmingham; Melodie (Rachmaninoff), Valse Triste (Sibelius), Lotus Land (Debussy), Mr. Deering.

Miss Etta E. Lapham, pupil of Stanford Music School, Mrs. James Eva, impersonator, accompanied by Josephine Marshall Fernald, gave a very interesting program on Sunday afternoon, February 29th at Community House, Palo Alto. A large and enthusiastic audience was present who showed their appreciation of the artists by an outburst of applause after each number. The following program was rendered: (a) Trees (Carl Hahn), (b) Prayer Perfect (sacred) (E. J. Stenson), Etta E. Lapham; Game of Life, Mrs. James Eva; Saxophone Solo, Traumerel (Schumann), Paul Merriman; (c) Wait for the Sunshine (R. Wekeley), (d) Smiling Through (Arthur A. Penn), Etta E. Lapham; Patch Work Quilt, Mrs. James Eva; (e) Wonderful World of Romance (Hayden Wood), Etta E. Lapham.

Harold Parish Williams, the young Pacific Coast baritone, has been forced to cancel several Eastern engagements and return to his home in Portland, Oregon, to recuperate from an attack of influenza.

Warren D. Allen, Stanford University organist, rendered the following program at the Memorial Church on Thursday, February 26th, and Sunday, February 29th. Introduction on Symphony for Organ (Edwin S. Barnes), Andantino, (by request) (E. H. Lemare), Prelude to Parsifal (Wagner), Introduction to Act III, Lohengrin (Wagner).

Miss Cecil Cowles, the well known California pianist, gave a box party on Saturday evening, January 10th, at Carnegie Hall, New York, to hear the Philharmonic Orchestra in a Wagnerian program. The party was given in honor of Miss Cowles' sister, Miss Carolyn Cowles, of Farmington, Conn. Those who shared Miss Cowles' hospitality were: Mrs. Henry Williams, Mrs. George T. Rheinlander, Mrs. Walter Foster, Mrs. Gertrude Cowles, Henry Williams, Edwin Guttroff, and Walter Foster.

Alice Kellar-Fox, and her fifteen year old pupil, Adolph Charleson, gave a program of string music before the Cogswell High School, last Friday afternoon, February 6th. Charleson is an advanced mandolin soloist, and was accompanied by Mrs. Fox, on the piano, who also rendered Ukulele selections and songs. They repeated the program, including guitar solos, Tuesday evening, February 17th, at the Congregational Church, Geary street and Seventh avenue. The program was as follows: Mandolin solos—(a) Sonatine, written for the mandolin in 1795 (L. van Beethoven), (b) Mazurka the Carnival de Venice (Paganini), Adolph Charleson, di Concerto, op. 224, No. 1 (Munier), (c) Fantasie on Alice Kellar-Fox at the piano; Ukulele Selections—(a) Five variations on Home, Sweet Home, arranged by A. K. Fox, (b) Luana Serenade Flueno and Heila Dance (De Lano), Alice Kellar-Fox; Miss Krescenz at the piano; Songs with Guitar accompaniment—(a) My Love O'Yen (Abbie Gerish Jones), (b) O Sole Mio (Di Capua) Alice Kellar-Fox, Mandolin obligato by Adolph Charleson.

Madame Ella Moskova, the noted Russian dancer, is striving singing with Giacomo Minkowsky, with the intention of pursuing a light opera career.

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## Studio Activities

Madame Rose Relda Cailleau, gave her regular monthly pupil recital last Saturday afternoon, February 28th, at her studio, 3107 Washington street. Not only was it a program of well selected and interesting songs but one which was most artistically rendered by the young vocal aspirants. Having heard several of these pupils at a previous concert, it is a great pleasure for me to say that I found a decided improvement in their work, which must be most gratifying to their teacher. These pupils should consider themselves most fortunate in having the opportunity of receiving their vocal instructions from Madame Cailleau, who not only is an excellent artist herself, but as a teacher can not be surpassed. Among those who did especially well last Saturday was, Miss Blanche Kollman, who not only sang vocally well but also with rare musical intelligence. Miss Adeline Bogart possesses a lovely mezzo soprano voice of a rich warm quality. One of Miss Bogart's great charms in her work is her splendid enunciation. Every syllable was clear and every word throughout the entire song could be easily understood. In these days when so many songs are being sung in English, it is most essential that the text be understood as well as the music. Miss Madeline O'Brien sang Slumber Song (MacFadyen) and Love Has Wings (Rogers) with a voice of real pure lyric quality and she invested them with a great deal of her own personal charm. Miss Rose Isaacs possesses a most beautiful voice which she knows well how to handle. It is a voice of good range and of a velvet timbre, as lovely in the high notes as it is in the low ones. Miss Isaacs sings with a great deal of temperament, and this in addition to her voice and musical intelligence ought to get her far as a vocalist. The following program was rendered: Ensemble—Lullaby (Beach), Rim of the Moon (Housman), To You (Rodenbeck), Miss Blanche Kollman; At Dawning (Cadman), Years at the Spring (Beach), Miss Sarah Staples; Thou Art so Like a Flower (Chadwick), Pescatore Canta (Tosti), Miss Corinne Keefer; Slumber Song (MacFadyen), Open Secret (Woodman), Miss Helen Mauser; Jean (Spross), Pirate Dreams (Huerter), Miss Ruby Hale; Hindou Song (Bemberg), Silvia (Oley Speaks), Miss Adeline Bogart; Musetta's aria, Boheme (Puccini), When Love is Kind (Old English), Miss Margaret Mack; Speak to Me (Manna Zucca), Life and Death (Taylor), Mrs. Carolyn Graham; Slumber Song (MacFadyen), Love Has Wings (Rogers), Miss Madeline O'Brien; A Dream (Rubinstein), Mimi's aria Boheme (Puccini), Miss Jennie Eichwald. Since First I Met Thee (Rubinstein), Chanson Barherine (Loret), Miss Rose Isaacs; Mrs. J. Baalman furnished excellent accompaniments.

Madame and Monsieur Andre Ferrier gave a pupils' recital on Sunday, February 1st, at Sorosis Club, 536 Sutter St. A large and enthusiastic audience was in attendance, which demonstrated its appreciation by continued applause. Each of the numbers was excellently rendered, and much of the credit is due to the fine and artistic training of Madame and Monsieur Ferrier as well as to the talent of the participants. The program was as follows: L'Heure Exquise (R. Hahn), Mrs. Henry (First Quarter); At Dawning (Ch. W. Cadman), Mignon (Aria) (A. Thomas), Miss Blanche Drevfus (First Quarter); Amadis (Lullu), Mr. Henry Studendorff (First Quarter); Mme. Butterfly (Aria) (Puccini), Mlle. Constance Moncla (First Year); Fortunio (Aria) (A. Messenger), Mme. Marie Garde (First Quarter); Fetes Venitiennes (Campra), Les Noces de Jeanette (Aria) (V. Masse), Mlle. M. Lombard (First Year); The Brook (Gluck), Little Gray Home in the West (M. Lohr), Mrs. Ryland (First Quarter); La Vie de Boheme (Puccini), Manon (Aria) Massenet), Mlle. Emilienne Combettes; Remeo et Juliette (Act IV., Duo) (Gounod) (staged and costumed)—Juliette, Mlle. C. Moncla; Romeo, M. A. Ferrier; Semiramide (Rossini), Wind Song (James Rodgers), Bonjour Ma Belle (A. H. Behrend), Miss Elaine Thrower (First Year); La Partida (Alvarez), Poesi Amor (Mozart), Mlle. Alice Rayte; Faust (Garden Scene) (Gounod) (staged and costumed)—Marguerite, Mrs. F. L. Young; Faust, M. A. Ferrier; Verbiho, M. N. Bulzakoff; Danny Boy, Dawn in the Desert (G. Ross), Miss Carolyn Weissick; Le Roi de Lahore (Duo) (Massenet), Misses Madeleine Lombard and Elaine Thrower; La Tosca (Puccini), L'Enfant Prodigue (Debussy), Miss Leonie Perrine; Carmen (Last Act) (Bizet) (staged and costumed)—Carmen, Miss E. Lancel; Don Jose, Mr. A. Ferrier; Manon (Duo) (Massenet), Mlle. Constance Moncla and Emilienne Combettes; Quand Ma Vieille Mere (Dvorak), Louise (Aria) (G. Charpentier), Mlle. Alice Rayte; Les Noces de Figaro (Mozart) Manon (Je marche sur tous les chemins) (Massenet), Mlle. Andree Beauvais; L'Ecole des Femmes (Act II, Sc. IV, & V.) (Moliere), Dramatic Art (staged and costumed)—Agnes, Mlle. Josephine Tapie; Arnolphe, M. A. Ferrier; Samson et Delilah (Cheur) (St. Saens), Ruth Muzzy Coniston at the piano.



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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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## CITY'S PRIDE DEMANDS QUICK RESPONSE TO SYMPHONY-FUND APPEAL

San Francisco with Its Many Wealthy Music Lovers Is the Most Niggardly Community Among the Large Cities of America in Its Guarantee for Our Symphony Orchestra—We Are Certain that Somewhere in this Great Municipality There Is a Music Patron of Wealth with Sufficient Pride to Match the Generosity of Other American Cities—Possibly There Are More Such Patrons Here.

By ALFRED METZGER

For some time the writer has felt ashamed every time he read the interesting Los Angeles letter from Bruno David Ussher in the Pacific Coast Musical Review and discovered that our Southern California sister city is guaranteeing \$150,000 for two symphony orchestras, not including the subscription and single ticket sale. The same feeling of humility affected us when reading that Philadelphia, upon being asked to create a sinking fund or endowment of \$1,000,000, finally subscribed over \$2,000,000. We still further became envious when we discovered that in New York not less than \$4,000,000 endowment funds exist for symphony orchestras. Then there is Chicago, Cincinnati, Minneapolis and other cities where the generosity of wealthy music patrons toward symphony orchestras is liberal and free-handed.

San Francisco has now a population of 600,000. The San Francisco Symphony Orchestra gets a guarantee fund of the measly sum of \$60,000 from FOUR HUNDRED guarantors. The general public, which includes some of the guarantors, supplies \$60,000, in subscriptions and single tickets. In other words the students, teachers and music lovers among the middle classes and less endowed people supply exactly as much money as our wealthy music patrons. Los Angeles, with the same population supplies guarantee funds amounting to \$180,000—THREE TIMES as much as San Francisco, and exclusive of the subscription and single ticket sale.

Don't you think we have a right to feel ashamed of the showing San Francisco is making when compared with that of other American cities? And yet our wealthy music patrons wish us to consider them public-spirited. Divided among four hundred guarantors the guarantee fund of \$60,000 means that each guarantor contributes only \$150 a year. Now surely there are many guarantors who could pay easily \$200 who only contribute \$100. There are also a number that could give just as easily \$500 who only give \$100. There are at least twenty-five or thirty guarantors who could easily contribute from one to five thousand dollars. And there is surely at least one wealthy music patron residing somewhere in San Francisco with sufficient pride in his city and love for the art to guarantee by himself from \$50,000 to \$100,000. The Pacific Coast Musical Review KNOWS that there is such a man here, just as it knew there was such a man in Los Angeles, and we trust that if he does not see these lines himself, our readers will circulate this article or tell us where to send marked copies, and we believe that the proper individual—man or woman—with a heart and purse big enough will step forward and solve our symphony question for all time to come.

There seems to be some resentment against the Musicians' Union because it insists that the minimum price for musicians should be \$50 a week next season. Now, the Pacific Coast Musical Review has frequently disagreed with the musicians' union. It has never been afraid to express its opinion either pro or con when actions of the musicians' union were not in accordance with the interests of the public. The latter is always first as far as this paper is concerned. Even in this instance we do not believe that \$50 a week minimum is justified in all cases. It is not always a question as to whether a man can live on a certain amount of money, although to the individual this question is most important. But viewed from the standpoint of the Musical Association of San Francisco this minimum does not only mean a certain fixed salary for a musician, it also means whether that particular musician is worth \$50 to an orchestra. There are many clerks working in San Francisco who do not receive by far as much as \$50 a week and work harder than the musicians of the symphony orchestra, and still manage to live. It is true they are laboring under severe handicaps, but what can they do? Somehow they manage to live, and some of them live fairly well under these conditions. Other clerks receive \$100 a week, but they must be worth exactly that amount to a firm, before such institution can afford to pay these \$100.

Now, we know positively that there are some musicians playing in the symphony orchestra who do not earn \$25 a week much less \$50, but under this new rule these \$25 men are entitled to \$50 a week. It is also true that the Musical Association is at liberty to select its musicians and only engage men whom they deem worth \$50 a week. But the principal reason why we side with the Musicians' Union on this proposition of increased wages is that the members of the San Francisco Symphony Orchestra are not engaged by the year. Any musician who receives \$50 per week, and has no other occupation but the symphony—and if it is to be a real permanent symphony orchestra this should be so—actually is employed but six months of the year, which logically reduces his income fifty per cent when counted

by the year. Now, in order to secure the services of such a musician it is necessary to enable him to live during the entire year.

And this proposition brings us down to a most important question. We know that both Alfred Hertz and A. W. Widenham would like to see San Francisco support a permanent symphony orchestra—an orchestra where the musicians are engaged for at least eight or nine months, instead of six months. In this way arrangements could be made for a concert tour after the season has closed, and some of the money guaranteed by endowment funds could thus be regained by being guaranteed at various centers in the Great West that would like to hear the San Francisco Symphony Orchestra. In addition to the financial advantages to be derived from such an arrangement there is the publicity value for San Francisco which an extended tour throughout the Western part of America unquestionably would create.

When we interviewed A. W. Widenham, secretary-manager of the San Francisco Symphony Orchestra, regarding the progress he was making with his big "drive" for more funds, he said that he felt the public did not respond as enthusiastically and as wholeheartedly as the seriousness of the situation demanded.



A. W. WIDENHAM

Secretary-Manager of the San Francisco Symphony Orchestra Whose Drive for an Additional \$40,000 Guarantee Ought to Result in a \$100,000 Contribution

He feels that people do not realize that unless this fund was forthcoming we would not have any symphony concerts next season at all. The members of the orchestra must know BEFORE THE END OF THIS SEASON whether their contracts will be renewed at the new rates, and if these contracts are not renewed—and they cannot be if the funds are not at the disposal of the manager—then the musicians very rightly will make other arrangements for next season, and they will not be available for the symphony concerts.

Now, we trust the musical public of San Francisco realizes the seriousness of the situation. It is a question as to whether we are going to have symphony concerts next season or not. Eighty thousand people have attended the concerts in the bay cities this season. At the popular concert at the Exposition Auditorium over ten thousand people were in attendance and thousands were turned away. Can San Francisco afford to let this great institution fade into the past? We should say not. Then for the love of all that is reasonable let someone come forward and give the measly sum of \$40,000 that is needed. Better still, make it \$100,000

and start the foundation of an endowment of one million dollars. Great Scott! A city like San Francisco with its wealth and its artistic taste and its thousands of music lovers should not have to be asked to do such a thing! It should have done it long ago voluntarily. To even think that it can not be done is an insult to the good name of the city. There is nothing worth while that can not be done in San Francisco. Is it worth while to perpetuate our symphony orchestra? Well, then, get a move on and hand over a \$100,000 additional to the symphony fund. If this paper had the means it would do this in a minute. But during the last nineteen years of our existence we have been treated exactly the same as the symphony orchestra has been treated. It seems to be necessary to win in spite of all obstacles instead of receiving encouragement for honest effort. But we would feel that our nineteen years in behalf of musical progress in this community had been wasted, if it is not possible to get together the necessary funds to make our San Francisco Symphony Orchestra, under the direction of Alfred Hertz, and the business management of A. W. Widenham, a permanent institution.

### NEW YORKERS WANT HERTZ

(From S. F. Examiner, February 29th)

"Parsifal" was revived at the Metropolitan Opera House recently. It was sung in English. Henry T. Finck, the scholarly critic of the New York "Evening Post," asks and answers the question, whether the performance of the work in our own language was a success or not. He says: To those who know the German words by heart it was naturally disturbing to hear them in an English version, even so excellent a one as H. E. Krehbiel has made. But in most parts of the house few of the lines were heard distinctly, and most of the words heard were to most of the hearers more intelligible in English than they would have been in German."

But Bodanzky made a poor impression as conductor, especially in the first act. To quote Mr. Finck again: "Mr. Bodanzky conducted again. He made the first act as great a disappointment as the scenery. 'Where's the orchestra?' one wondered; 'has he put it into his pocket?' or does he hush it so as to give the singers a chance to enunciate distinctly?" He may have read that Wagner used to urge the conductors to subdue the orchestral sounds for such a reason, but there is a limit; nearly all the glowing orchestral coloring was lost; the polyphony seemed patchy; and where were those gloriously surging masses of sound we used to hear? Oh, for a few hours of Alfred Hertz! He did not drag the tempo, did not make the first act a bore. Couldn't a hurry call for him be telegraphed to San Francisco? With the second act, lo and behold! there was a sudden and delightful change. Had the conductor realized his error, or were the musicians taking the bit between their teeth and running away from him? However that might be, after the Klingsor scene (which Hertz used to make much more awesome and exciting) things mended tremendously, and thenceforth to the end the orchestral score was a perpetual delight."

### PERCY GRAINGER TRIUMPHS IN ENGLAND

The following extract concerning Percy Grainger's England success appeared in the Globe, London, Jan. 27, 1920: "To prefer a British composer's work to that of Chopin or Rimsky-Korsakov is possibly rank heresy, nevertheless if a secret ballot had been taken at the Coliseum last night after Mark Hambourg's performance, there would have been a heavy majority in favor of Percy Grainger's Shepherd's Hey. Its simple pastoral theme charmed where other and more weighty compositions merely entertained."

Musical Courier, Feb. 26, 1920.—"Reports have reached the Musical Courier that Percy Grainger's Mock Morris, for string orchestra, Handel in the Strand, (clog dance) for full orchestra, and Molly on the Shore, for string quartet, have increased popularity as they have been performed many times throughout Great Britain during the months of December and January. Sir Henry Wood, Landon Ronald, Mr. Rogers and Arnold Barber being the conductors who produced them in many cases. The Manchester Dispatch, Newcastle Chronicle, Sheffield Musical News, Bristol Evening News, and the Hull Mail, speak in very flattering terms regarding the success of these compositions."



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## Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street  
Telephone Kenney 5454

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## NINETEENTH YEAR

### UNIVERSITY EXTENSION AND LOCAL ARTISTS

The University of California Extension Division, through Julian R. Weber, in charge of music, sends the Pacific Coast Musical Review, in line with its campaign for the material recognition of resident artists, who are suffering under the odium caused by the mistaken lack of consideration bestowed upon so-called "local" artists, a copy of a letter which it forwards to various communities in California that are willing to listen to artists of established reputation, but are not able to raise sufficient amounts to pay to artists visiting from the East or from Europe.

Now, the University Extension Division, which, under the able guidance of Julian R. Weber, has risen to gratifying heights, is entitled to hearty praise for its pioneering work. By giving communities which hitherto have never tried to engage artists an opportunity to discover whether they like concerts or not, at a nominal figure, the University Extension Division is sowing a seed that unquestionably will blossom into full grown musical appreciation where the inhabitants of smaller communities will be ready to be more liberal in their remuneration of California artists.

We trust that the University Extension Division is not endeavoring to solicit communities which are willing to expend more financial energy toward the support of resident artists than the Extension service is in the habit of offering. For in such an event it would educate communities to practice a "cheap" attitude toward able artists. This would be particularly inconsistent when the following part of the letter to interior communities by the Extension Division is considered:

"These artists and scholars are of recognized standing in California. . . . The lectures are given on the history and art of music, appreciation of music, illustrated with appropriate musical selections. . . . Such lectures should be of special interest to schools, improvement clubs, and all musical organizations. No longer can any town in California feel that it is isolated from the realm of music. The concerts and lectures are available to all. If you have no music club or society, gather your best citizens together, men and women, and start such an organization."

Now, this is sensible talk, and so is the following, also contained in this letter: "A good music association in any community, large or small, will promote its best interests. The University Extension is always ready to assist you. Plan to issue season tickets for concerts, granting special prices to the children; for if the young listen to good music they will learn to love it, and grow up with a refining influence in their lives."

The closing paragraph in the letter refers to the pedagogical department of the University Extension Course, of which we shall speak at another time. Now, if, as this letter says, "these artists are of recognized standing in California," they are surely worthy of adequate financial remuneration, and we trust that when the University Extension Division says that "artists whom the University Extension is ready to send out to any community in the State at a nominal figure," this does not mean a figure below the merit or value of the artists' services.

It is remarkable what can be done for an artist at comparatively little cost to the public. Suppose the admission fee at concerts in small communities is but twenty-five cents; an attendance of four hundred will give the artist \$100. Should a community only be able to furnish two hundred people, then the admission fee should be not less than fifty cents, with special rates for children. The additional expenses should be received from club dues, etc. Now then, if the University Extension can open Extension clubs in communities not yet supplied with other music clubs or societies, it will be able to affiliate itself with the bona fide or already established musical clubs of the state. Imagine what a field this would be for our resident artists! We trust heartily that such affiliation with the Federation of Music Clubs and the University will soon be established, and that our artists will receive that recognition and that opportunity to appear in public without which the life of an artist is certainly lacking in zest and contentment.

We are pleased to publish here a list of artists which the University of California Extension Division makes available for musical service in communities of California otherwise unable to hear good music:

**SONG AND PIANO RECITALS**—Mrs. Lucia Dunham, soprano, Thomas Frederick Freeman, concert pianist and accompanist; Miss Ethel Johnson, soprano, Mrs. Susanne Pasmore Brooks, concert pianist and accompanist; Mrs. Marie Partridge Price, soprano, Thomas Frederick Freeman, concert pianist and accompanist, or George Stewart McManus, concert pianist and accompanist; Miss Marie Millette, soprano, Thomas Frederick Freeman, concert pianist and accompanist; Lawrence Strauss, tenor, Thomas Frederick Freeman, concert pianist and accompanist, or Miss Stephanie Shehatovich, concert pianist and accompanist; John A. Patton, baritone, Thomas Frederick Freeman, concert pianist and accompanist, or Miss Lillian Ammalee, concert pianist and accompanist; O. Gordon Erickson, baritone, Thomas Frederick Freeman, concert pianist and accompanist, or Miss Lillian Ammalee, concert pianist and accompanist; Mr. Vasia Anikeef, bass, Miss Harriet Wilson, pianist, Madame Ann O'Dare, reader and lecturer, the Russian Folk Song.

**INSTRUMENTAL RECITALS**—Simund Beel, violinist, George McManus, pianist; Mrs. Marie Hughes MacQuarrie, harpist, Miss Rebecca Haight, violoncellist; Albert E. Rosenthal, violoncellist, Thomas Frederick Freeman, concert pianist and accompanist; Mrs. Marie Hughes MacQuarrie, Harpist, Miss Rebecca Haight, violoncellist, Mrs. Mildred Wright, violinist; Mrs. Mildred Wright, violinist, Miss Stella Howell, concert pianist and accompanist; W. W. Carruth, organist.

**LECTURES AND LECTURE RECITALS**—Mrs. John Potts Brown, Thomas Frederick Freeman, Art and History of Music, with illustrations on the piano; Albert Elkus, Harmonic Analysis, with illustrations on the piano; Redfern Mason, George S. McManus, Musical Topics of General Interest, with illustrations on the piano; Miss Emily J. Roberson, Development and Appreciation of Music, with illustrations on the piano; Glenn H. Woods, Public School Music (three lectures), The American Boy in Music, the Standardization of Music in Grade and High Schools; Mrs. M. E. Blanchard, Mezzo-Contralto, The Development of Song, with illustrations at the piano; Miss Caroline H. Little, Mezzo-Soprano, The Development of Song, with illustrations at the piano; Antoine de Vally, tenor, lectures on The Art of Song, with illustrations on the piano.

### MARGARET ROMAINE GAINS RECOGNITION

We are hearing more and more about the American singer every day. Each recent season has contributed to the further advancement of the native vocalist—to his and her recognition in a more adequate degree by the American public. It seems strange that encouragement should have been so long and so persistently denied the rank and file of American singers by the very people who should have given them the first helping hand. Yet facts are facts. Recently, however, the pendulum appears to have swung the opposite way. And the cause lies in the accomplishments of the more successful American singing artists—the young men and women who have carried the burden until the people were convinced that they should be relieved of it.

One of those American singers who has done a definite something for the advancement of American artists is Margaret Romaine. Very few of her compatriots had heard of Miss Romaine until she made her debut at the New York Metropolitan Opera House. Her early career had been confined to Europe; over there she was considerable of a personality. But we, on this side of the ocean, had not happened to hear enough about the Salt Lake City girl to muster any great interest in her first appearance at the Metropolitan. It is not likely that anyone who was a part of that audience will soon forget the occasion. The opera was "La Boheme." Miss Romaine had been cast for Musetta. Now, by some strange twist of circumstances, New York hadn't heard and seen a thoroughly first-class Musetta in "Boheme" for several seasons; not, in fact, since a distinguished foreign artist sailed away, leaving this difficult role high and dry.

Thereafter Miss Romaine found herself popular with critical New York audiences. She realized that to retain the good will she had created she must advance constantly in her art. There is a certain general belief that once a singer has reached the Metropolitan the future career is determined. Miss Romaine does not hold any such opinion.

"It is, for most of us," said the young soprano, "no more than getting our feet on the lowest rungs of the ladder. Even the most gifted artists—American artists—must go to the Metropolitan with a consciousness of the traditions that prevail there, and of working ceaselessly to attain a distinct goal.

"There are a greater number of Americans entering the Metropolitan every season, and I think that the old-time prejudice against the American because of his nationality is disappearing. It really should. There are no better voices anywhere than right here in our country; no bigger talents—take them by and large—and no keener intelligences. I think the record of American singers' achievements is enough to prove that their day has arrived.

"I was fortunate in my early training. I am thankful for having had to study music thoroughly; it helped immeasurably later on. And the operative experience I got abroad was a wonderful staff to lean on when I reached the Metropolitan.

"I am sure that the day of the American singer has arrived. Not alone are our singers gaining in every respect pertaining to their art, but they have at last convinced their countryfolk that they deserve places alongside the illustrious."

### TRIO OF ARTISTS APPEAR IN SAN ANSELMO

On Saturday evening, February 14th, in Saint Anselm's Auditorium, San Anselmo, Mrs. George Cameron, talented harpist and society leader, and a notable trio of San Francisco artists, presented a program altogether delightful, interesting and instructive to a large and appreciative audience of representative people of Ross Valley. The Trio included Madame Stella Jellica, for whom is predicted a brilliant career, with her coloratura soprano voice of remarkable power, clarity and sweetness, allied to a personality of rare charm, Emilio Puyans, premier flutist of the Symphony Orchestra, whose present and past successes have placed him in the foremost ranks of the world's greatest performers, and Uda Waldrop, so well known from San Francisco to New York as an instrumentalist, that his name upon a program is guarantee of a feast as well as a triumph of skill and interpretative and creative genius.

Mrs. Cameron opened the concert, handling her beautiful harp with grace and ease, during a highly creditable performance of a difficult composition, well calculated to display her technique, which elicited hearty and generous applause. In the Bach-Gounod number, closing the program, Mrs. Cameron soared above the nervousness apparent in her first appearance and gave a most satisfying rendition of the "Ave Maria" so dear to all artists, and admirably adapted to harp accompaniment.

Mr. Puyans' marvelous skill with that difficult instrument, the flute, leaves the average layman who hears him breathless and almost bewildered with admiration and delight, for nothing else is so perfectly akin to the voice, which no doubt occupies first place in the hearts of the world. Therefore it would seem that the highest need of praise available in words to bestow upon the artist were contained in the whispered gasps of enjoyment that rippled through the listening assembly, expressed only through the inadequate medium of stormy hand-clapping. One felt sorry that it was not "good form" in self-contained America to throw flowers, rather than have bouquets carried up decorously by the ushers, and then only to the ladies.

Madame Stella Jellica was not so well known to the majority, therefore in her first group of songs, she gave her hearers a delicious surprise, for never before in Marin county, so "they say," has been heard a voice so lovely, linked to so gracious a personality that the audience was hers before she sang a note. She handled French diction delightfully, and skill, dignity, pathos and humor shone throughout her offering of the Russian, French and English songs, with Frank La Forge's "To A Messenger" to represent the singer's special interest in American composers. But in the aria from "Lucia," Madame Jellica rose to heights of achievement technically, that in the minds of many she at once took rank with eminent singers of the concert and operatic stage who have risen to fame on the wings of the brilliant coloratura work in the famous "Mad scene." And then she demonstrated further her superb powers by repeating the latter portion in response to her tremendous encore. The beauty of the singer's performance was greatly enhanced by the flute obligato which added to Mr. Puyans' already-won laurels. It was conspicuous for perfect accord and complete sympathy. Mr. Waldrop's understanding and self-effacing accompaniment must have lent inspiration to each soloist whom he so admirably supported, as it so evidently contributed largely to the artistic perfection of his and her performance.

The importance of the accompanist is now recognized enough to encourage students of piano to consider accompanying a distinct line of work calling for specific training, and it is gratifying to note that many artists appreciate this fact sufficiently to regard a satisfying accompaniment a real part of their own success. Mr. Waldrop's solo work was deeply enjoyable because of the qualities which made his accompanying so acceptable. His reposeful manner, the alternating delicacy and power of which his technique is capable, and the ability to communicate to his hearers warmth of feeling and sympathetic interpretation with which he himself is thrilled, make him an artist who can play just to plain folks as well as cultured, and be sure to find ready and eager audiences. The concert was a huge success in every way. The program was as follows:

Orpheus (Oberthur), Mrs. George Cameron; Chanson et Bandinier (Pierre Camus), Emilio Puyans; (a) Chanson Indoue (Rimsky-Korsakow), (b) L'Oiseau Bleu (Jacques Dalcroze), (c) The Little Silver Ring (Chaminade), (d) Bag of Whistles (Bainbridge-Crist), (e) To a Messenger (Frank La Forge), Mme. Stella Jellica, (a) Romance (C. M. Widor), (b) Andalous (Pessard), (c) Valse, Op. 64 (Chopin), Emilio Puyans; Aria, Mad Scene from Lucia di Lammermoor (Donizetti), Stella Jellica (flute obligato); (a) Nocturne (Grieg), (b) Gavotte (Brahms-Gluck), (c) Autumn (Chaminade), Uda Waldrop; Ave Maria (Bach-Gounod), Soprano, harp, flute, organ.

### PERCY GRAINGER'S MINNEAPOLIS SUCCESS

Antonia Sawyer, manager of Percy Grainger, received the following wire from Carlo Fischer, assistant manager of the Minneapolis Symphony Orchestra:

Miss Antonia Sawyer, New York.  
Grainger in triple capacity of pianist conductor and composer, had tremendous success in Minneapolis and St. Paul with Minneapolis Symphony. Innumerable recalls. Forced to play several encores after Tchaikowsky's Concerto. Conducted his Children's March and Colonial Song, Oberholfer playing piano part, the two artist changing places for Gum Suckers March. Repeated recalls rewarded their performance. Shepherd's Hey given for encore had to be repeated. Happier audiences never left the auditorium.

CARLO FISCHER,  
Assistant Manager Minneapolis Symphony Orchestra.



# FRED CORTOT AND SCHUMANN-HEINK DELIGHT LOS ANGELES

Distinguished French Pianist Leaves an Unforgettable Impression—Gave Two Programs of Wonderful Pianistic Possibilities—Schumann-Heink Received Innumerable Ovations at Her Second Appearance This Season at Trinity Auditorium—Other Interesting Events

By BRUNO DAVID USSHER

Los Angeles, March 6, 1920.—The foremost pianist of France Alfred Cortot, played twice in Los Angeles this week, and left an unforgettable impression. He is a master of style and needless to say, of technic. His programs were of unusual charm. Tuesday night music-loving Los Angeles heard: (a) Concerto da Camera (Vivaldi), (b) Andante spianato et Polonaise (Chopin), 24 Preludes (Chopin), (c) Etude en forme de Valse (Saint-Saens), (d) Jeux d'eau (Ravel), (e) Sequedillas (Albeniz), (f) La Cathedral englautie (Debussy), (g) Rhapsodie (Liszt). The Saturday program added new attractions: Prelude, Choral et Fugue (Franck), 12 Etudes (Chopin), Etudes Symphoniques (Schumann), Rhapsodie (Liszt).

Both are programs of wonderful possibilities from a pianistic and interpretative viewpoint. Tuesday night's performance was magnificent in every respect. On Saturday Cortot did not seem quite in the mood to play, yet his admirable technic, his sensitive touch, the use he makes of the pedal, his rhythmic life, richly compensated for the temporary absence of that magic personality that electrified his hearers on Tuesday. Cortot has supplied his hearers also with interesting and significant program notes, a matter unfortunately too few artists can do or think of doing, but which really establish a closer link between the player and the audience, which we hope will be included in the San Francisco program. The notes, too, reveal the fact that Cortot has made a transcription of his own of the Vivaldi concerto, which has been ascribed also to J. S. Bach.

Alfred Cortot, who already last year received a warm reception found a very spontaneous public. This is gratifying for he is an artist who avoids all cheap emotionalism, never plays down to his audience, who obviously appreciated the "solid" programs.

Madame Schumann-Heink received ovation after ovation when she appeared at the Trinity on Friday after a short spell of convalescence. One wonders whether to marvel more at the vocal art of the diva, at her voice, at her human appeal, or at her recuperative powers. The enthusiasm of the people grew as the contralto revealed all her boundless vocal charms. She opened the program with the immensely difficult "Vitalia"—Aria from Mozart's "Titus," singing it with a versatility of tone, flexibility of voice, and perfection of breath-control that can be described only as wonderful, and which set a mark for the remainder of the evening. The Long Beach appearance of the singer likewise was a triumph for this grand artist.

The month of March has brought us the second number of the Official Bulletin of the California Federation of Music Clubs. It is a lively little bulletin, edited by Charles C. Draa. This edition contains an excerpt from a Report by Mrs. A. J. Ochsner, National Chairman of the MacDowell League, regarding the work of this valuable organization. The local MacDowell Club of Allied Arts is represented by rather suggestive questions and answers from the pen of Mrs. Graham F. Putnam, the President. C. Adelaide Trowbridge writes as President about the Los Angeles Music Teachers' Association, while the remaining columns of this compact publication contain communications from Mrs. Cecil Frankel, the President of the Federation, from various clubs and the editor who has the knack of making his paper "look larger from the inside, than from the outside." It is really astonishing how much he crams into it, and yet it looks neat.

The Trio Intime, since its first appearance at the Little Theatre, has played in Redlands, Santa Barbara, Pomona, and to all intent will be much more in demand before long. The ensemble work of Mr. Alfred Kastner, harp, Mr. Jay Plowe, flute, and Mr. Ilya Bronson, cello, is very satisfactory in spite of the "youth" of this chamber music organization.

Madame Anna Ruzena Sprotte had to postpone her Northern tour in order to attend to her vocal classes and individual studio work.

Constance Balfour, soprano, has been re-engaged for the California Theatre. So has been Raymond Harmon, tenor.

Vincent Jones, teacher of Harmony and Composition at the College of Music, U. S. C., reports record attendance at his harmony classes at the college. He has just completed several compositions, among others a sonata. He has also written several songs lately. Lucy Gates has included four of them in her programs.

The Los Angeles Music Teachers' Association will conduct a membership drive from March 10th to 15th. The President, Miss Adelaide Trowbridge, hopes that fully three hundred new members will join. The drive will close with a big rally at Symphony Hall.

Madame Anna Ruzena Sprotte will give a reception on Monday evening at her home in honor of Miss Mana Zucca, the composer, who made such a hit at the Los Angeles Symphony concert.

Sophie Braslau, Metropolitan Opera House soprano, who "created" the role of "Shanewis," is the soloist for the next Philharmonic Orchestra concert. Her own recital will take place on Thursday, the eighteenth. The "Song of the Robin Woman" from "Shanewis," one of the most beautiful and larger vocal numbers Cadman ever produced, will be on the program.

Maud Allen will give a program of interpretative dances Monday, the 15th. Concertmaster Sylvain Noack will conduct at small orchestras formed by players from the Philharmonic Orchestra for this occasion.

Two pupils of Professor Thilo Becker will be heard with both our orchestras within one week. Joseph Ricard, a gifted California pianist, will play with the Los Angeles Symphony Orchestra this Sunday. He has chosen the MacDowell concerto. Olga Steeb, who showed her mettle the last few months in New York City with good success, will appear with the Philharmonic Orchestra next week as "Pop" soloist. She has announced the Saint-Saens concerto in G minor as her choice.

Incidentally, Olga Steeb and her husband Charles Edward Hubach, vocal teacher, have settled down again at Los Angeles. Olga Steeb will play in forty different concerts on the Coast during the remaining eight weeks of the season. A recital of her own, will follow her appearance with the Philharmonic Orchestra. The piano recital is scheduled for April 6th. Mr. Hubach went in for extensive vocal coaching while in New York City with William S. Brady and Victor Harris, who both are known for their good methods.

The San Carlos Opera Company closed its local season of two weeks with "Il Trovatore." Impresario Gallo was well satisfied with the houses, which were sold out from night to night with the exception of a few scattered seats here and there.

An all-Russian program has been announced for March 25th by Madame Ariadne Roumanova, pianist; Clara Pavlovka, contralto, and Ilya Bronson, cellist, to take place at the Trinity Auditorium.

The Philharmonic Orchestra is booked for a concert in Santa Barbara this coming Saturday. All seats had been sold a few days ago.

## SOPHIE BRASLAU EXCELS IN EFFERVESCENCE

Distinguished Contralto Delights With Her Virility and the Exactness of Her Enunciation—Gets Genuine Ovation

By CONSTANCE ALEXANDRE

The Columbia Theatre was again filled to its capacity last Sunday afternoon, when Miss Sophie Braslau sang to San Francisco's music loving public. All those that were present on this occasion are now confident that the many tributes and praises paid Miss Braslau are well founded and justified. What a great pity it is that we can not hear Miss Braslau again this season and it is still a greater pity for those who missed hearing her altogether! For those who let the opportunity pass have a treat in store for them and I trust that in the near future Miss Braslau will return to us with her charming personality and unique art. I can readily understand why Miss Braslau has scored so many triumphs while with the Metropolitan and Chicago Opera Companies for she is essentially an operatic artist, vocally as well as temperamentally. Miss Braslau has a magnificent voice of tremendous range. It is a voice which can express every human emotion, capable of being used in every style required in vocal art, from the pure bel canto to the most dramatic. Miss Braslau has absolute breath control, which she showed in her singing of the Handel number. This she did with the lightness of a coloratura soprano, her runs and trills being cleanly executed and even.

One feels, while listening to Miss Braslau, that she has absolute command of her voice and while she is at times guilty of committing one or two vocal errors, they are faults that can be easily remedied if constantly watched. Miss Braslau gives one the impression that singing is an effort for her as she labors for all she does. One is conscious of every intake of breath, one sees constantly the moving positions of her jaw, which she no doubt does to produce different tone qualities, but while it satisfies one purpose it spoils another. This heavy breathing creates occasionally explosive notes, and mars the tonal beauty causing the notes, especially in the higher register, to become shrill and strident. Again Miss Braslau, in getting a dramatic effect, uses in the lower voice a constant open chest quality and at times resorts to forcing these notes, which, if dealt with more carefully, would retain their natural velvety richness and natural warmth. In time, if Miss Braslau is not more careful, she will cultivate a break in this wonderful organ. As it is now it is Miss Braslau's youth and good, healthy vocal cords which save her, but for the sake of years to come one hopes that she will watch herself closely.

On Miss Braslau's program Sunday afternoon were many interesting songs which she sang with an unusual amount of musical intelligence. It is easily seen that she is a splendid linguist for she displayed this talent by singing in nearly every language. Most beautiful in-

deed is Miss Braslau's enunciation and her English is perfection. Every syllable could be easily understood throughout the auditorium and we listened with pride to the beauty of our own language. One of the loveliest groups of songs on the program were the folk songs. Miss Braslau sang the Old Folks at Home in a voice of the most beautiful mezza voce quality and displayed such feeling that there was scarcely a dry eye throughout the audience. Miss Braslau is full of emotion, full of imagination, and besides singing with her glorious voice, she uses her brains so that in every song in every style, whether it is an operatic aria or a negro lullaby, each is interpreted with individuality and invested with her own personal charm. Among Miss Braslau's many encores on Sunday she gave us the Habanera, from Carmen, to which she furnished an excellent accompaniment, the famous Drinking Song from Lucretia Borgia, and she was forced to repeat Guion's Negro song, Greatest Miracle of All. To Miss Braslau's long list of successes she may add another, for it is certain she created here a tremendous sensation. Miss Eleanor Scheib filled her place at the piano in a most creditable manner and lent to the singer excellent support.

## MEMBERS SYMPHONY CONCERT

By Constance Alexandre

An evening of light music was given by the San Francisco Symphony Orchestra, under the conductorship of Alfred Hertz, in the Palm Court of the Palace Hotel in compliment to the members of the Musical Association and the Woman's Auxiliary on Thursday evening, March 4th. Every available space throughout the Palm Court was occupied by a large and enthusiastic audience. Not only was the audience comprised of our music loving public, but San Francisco's social set as well. Never did Mr. Hertz and his men seem to play with more fervor and spirit. Mr. Hertz as always, chose a program most suitable for such an occasion, one which was rendered with good effect in the Palm Court, an auditorium wherein acoustics were not taken into consideration when it was constructed for no one expected that orchestral concerts would be given there. The concert was of the lighter vein and that it was appreciated by the huge audience was proven by continuous and thunderous outbursts of applause. Were it considered in good taste to render encores at a symphony concert, I am quite sure that after each group we would have been rewarded by an extra number, so insistent were the people and so lavish in demonstrating their satisfaction and enjoyment. Nothing does Mr. Hertz conduct more beautifully than Wagner, and I believe that he receives as much pleasure while playing it as we do when listening to it.

For this program the Prelude to Lohengrin was given, and Mr. Hertz played it with every bit of spirituality, grandeur and tonal beauty at his command, until the final climax was reached and no one can work up to a climax and hold it as does Mr. Hertz. We only hope that some day, and may the day not be distant, we shall have the opportunity as well as pleasure of hearing Mr. Hertz, conduct a Wagnerian opera in its entirety. In the two Hungarian Dances (Brahms) Mr. Hertz gave some splendid effects. Especially noticeable was the contrast exhibited in the second dance where Mr. Hertz proceeds gradually from a slow movement into a quicker one and never did one hear such a rapid tempo more excellently played. So was it with each and every one of the selections. All were given in Mr. Hertz's usual manner, that of fine taste, rare judgment, and wonderful musicianship. We are indeed greatly indebted to Mr. Hertz and his able musicians for the splendid musical treat and the pleasure he afforded us.

The evening's program was as follows: Prelude to Lohengrin (Wagner); Carmen Suite (Bizet); Invitation to the Dance (Weber); Two Hungarian Dances (Brahms); Five Dances from "Nutcracker Suite" (Tchaikowsky); Espana (Chabrier).

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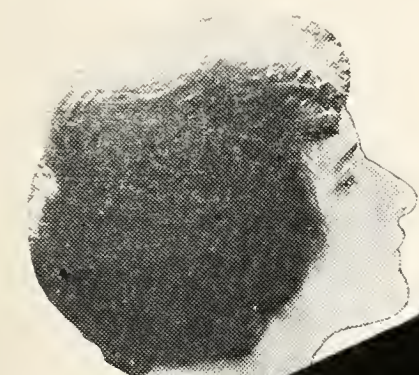
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ENGLISH OPERA COMPANY

Management of the Curran Theatre announces the appearance, for two weeks, commencing Monday, March 22d, of The Gallo English (Comic) Opera Company, in splendid revivals of the English and French opera comiques. The Gallo organization has recently concluded an extremely successful engagement at the Shubert Theatre, New York, and comes here in its entirety, using for its opening bill William S. Gilbert and Sir Arthur Sullivan's masterpiece, "The Mikado."

Opera lovers of San Francisco know thoroughly well what sort of opera Fortune Gallo has given them in the past with his San Carlo Grand Opera Company, and when it is stated that the new organization has been formed for the purpose of giving comic opera on the same splendid scale as the grand opera company, it can readily be seen what treats are in store. Headed by Hana Shimozumi, the sensational Japanese prima donna, whose hit in New York exceeded anything the metropolis has known in years, and the well-known comic opera comedian, Jefferson De Angelis, the list of principals includes J. Humbird Duffey, Arthur Bulgin, Harry A. Collignon, George Herbert, Edward Quinn, Rosamond Whiteside, Claudia Preson, Dorothy Elton, Mildred Rogers, Alice Booth, Floy Clements and others of ability and reputation, while a magnificent chorus and orchestra are under the direction of Max Bendix.

Following "The Mikado," we will have the pleasure of hearing "The Gondoliers," "H. M. S. Pinafore" and "The Chimes of Normandy."

ORPHEUM

The name of William Rock, who will head the Orpheum bill next week, is equivalent to all that is superior in character dancing. In his line Mr. Rock is pre-eminent. His line is not merely dancing, but the making of dancers and the staging of dancing. Mr. Rock is generous as well as capable and has willingly shared his success with his partners, consequently the team names of Rock and Fulton and Rock and White have become known all over the world. Following a stellar engagement in London with Miss White, the two decided to go separate ways, so Mr. Rock has turned his attention to a dancing production in which he is assisted by seven comely young women. This is announced as "William Rock with 1-2-3-4-5 Girls and two more." Each of the girls is a type. Each has been selected to depict the various forms of feminine loveliness. With this assistance Mr. Rock has presented what he considers his best effort. He has apparently outdone himself.

If two aces of spades appear in the same hand at a little game of draw, a fortune teller would not be required to tell the results. However, in the little game of fun, two aces of spades in the persons of Le Maire, Hays and Company are not only quite proper, but contribute materially to the festivities of the occasion. Le Maire, Hays and Company, in other words, are black face comedians. Their comedy is punctuated with songs and together they puncture any bubbles of depression that may exist in their vicinity.

Harry Rose is described as an eccentric comedian and he justifies his claim to this title by introducing in a quaint and amusing manner new songs and patter. All the way from Bonnie Scotland comes Nan Gray, bringing with her a breath of the Lowlands. As a singer of Scotch songs she is simply peerless and in England she is one of the most popular of all the music hall entertainers. Sonia Baraban and Chas. C. Grohs will stage a terpsichorean novelty which consists of four dances. Each of their numbers depicts a carefully thought out story of humor, romance and adventure. They realize, however, that pantomime is not always dancing and consequently unfold their narratives not as pantomime but as dances, and as dancers Baraban and Grohs long ago established themselves in high repute. The feature of their act is called "The Aztec Indian Love."

Millicent Mower, the charming and popular young songstress, will be heard in a vocal fantasia with Ruth Avery en-Prologue. Marino and Maley are character comedians and singers who assume the roles of Italian piano movers. The only holdover on this delightful bill will be Emma Carus, who scored a tremendous hit and who will be heard in new songs.

MAYTIME AT THE CURRAN

Quaint, lovely "Maytime," which has captivated enormous audiences at the Curran throughout the week has but one more to stay and the second and last week of the all too short engagement begins next week. Great efforts have been made to extend the engagement here, but contracts for Seattle and the other northern cities cannot be abrogated.

It is many moons since anything so artistic and thoroughly delightful as "Maytime" has come out to this Coast and the discriminating theatre goers have been quick to discern its high merit and generous in their patronage.

Endowed with beautiful music, excellent lyrics, a constantly appealing story and an augmented orchestra, "Maytime" is a romance of admirable plot exquisitely staged, picturesquely costumed and effectively acted.

Its large and capable cast is headed by William Norris, Carolyn Thomson and Melvin Stokes, all three of whom have scored strongly in San Francisco, while others who have made clean cut hits are Patsy de Forrest, Nina Vaieri, Douglass Wood and Teddy Wehb, of many old Tivoli memories.

"Maytime" is the most genuinely satisfying operetta which has come out from New York since "The Merry Widow."

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## CHAMBER MUSIC SOCIETY IN SACRAMENTO

The Chamber Music Society of San Francisco received a well merited tribute in the columns of the Sacramento Bee after appearing as feature attraction of the Sacramento Saturday Club last Fall. Oenone Smith speaks as follows of their performance: The Chamber Music Society of San Francisco played last evening in Sacramento under the auspices of the Saturday Club. They played to an audience enraptured by the beauty of their music, thrilled by the perfection of their art, and they were the means of giving Saturday Club members one of the happiest and most satisfying evenings it has been their privilege to hear. They were assisted on this occasion by Kajetan Attl, harpist.

Just what it is that sets the work of this fine body of musicians apart from others is hard to discover. They have the finish and refinement of the Kneisels, they have the vitality of the Flonzaleys, and they have as well the unstudied grace and ease and delicacy that neither of those organizations boasts. They play with their hearts as well as with their minds, and their music sings its way into the memory of their listeners and remains a not-to-be-forgotten bit of loveliness. It is human enough to stir the senses, spiritual enough to stir the soul and always all-satisfying.

To all, except Attl, California may say "they are mine," and the Pacific Coast may say "they are mine" and that is a privilege, indeed. And, because Sacramento is on the Coast and in California, and a sister city to their home, which is San Francisco, she may say with a bit of pride, "they are mine, too," and may thank the lucky stars that placed them here where we may listen to them often and the philanthropic efforts of Elias Hecht, their flutist, who first brought them together as an organization.

Editorial Note.—We would like to know why Miss Oenone Smith does not think that California, or the Pacific Coast, or Sacramento can not say of Kajetan Attl that "he is mine." What's the matter with him? He, too, lives here, and has been here as long as Louis Persinger. Besides Mrs. Attl can say "He's mine" and Mrs. Persinger can say "He's mine," not of Mr. Attl, of course, and Mrs. Ford can say "He's mine," and so that leaves only Nathan Firestone and Elias Hecht to be absolutely free to accept California's, and San Francisco's and the Pacific Coast's and Sacramento's claim that "they are mine"—Oh, yes, Mrs. Britt and Mrs. Ordway can also say "He's mine."

## SECOND ANNUAL CONCERT FOR ST. IGNATIUS

A highly gratifying and very successful rehearsal was held at St. Ignatius Church, Parker Avenue and Fulton Streets, on Thursday night. The work under way is the rendition of a Sacred Program, to be given in St. Ignatius Church, Palm Sunday afternoon, at 3 o'clock. Parts of Rossini's "Stabat Mater," and of "The Seven Last Words," by Dubois, will be given by some of the leading artists on the Pacific Coast, augmented by a chorus of several hundred voices which have been gathered from local church choirs and choral societies. The concert is planned and managed by Mrs. Robert Grubb and Mrs. Anne F. Mackin, and is to be a benefit concert, in the interest of the Jesuit Fathers. Among the patronesses will be found many of the names of music lovers of San Francisco and the Bay cities. The following patronesses have graciously rallied to the assistance of the Jesuit Fathers, at the call of Mrs. Vincent K. Butler: Mesdames E. F. Barron, John F. Brooke, V. K. Butler, George Cameron, William Keifer Cole, Charles W. Clarke, Walter L. Dean, F. W. Griffin, E. L. Eyre, Alexander Gardeau, D. C. Heger, D. C. Jackling, C. C. Mohun, Eleanor Martin, Frederick L. Murphy, Smith O'Brien, R. H. Queen, Theodore Rothers, G. W. McEnerney, Rudolph Spreckels, William Sproule, Edward J. Tobin and Nion Tucker; the Misses Mary C. Hyde, Marie D. Oxnard, Mary L. Phelan, Mrs. F. Mullen.

## SEASON'S LAST "POP" CONCERT GREAT TRIUMPH

The season's last popular symphony concert took place at the Curran Theatre on Sunday afternoon, March 7th. As was to be expected the house was completely sold out and many people were unable to gain admission. The program had been made particularly attractive by Alfred Hertz and the numerous bursts of applause and occasional ovations succeeded in obtaining from the reticent conductor an occasional encore. The program was as follows: Prelude, Lohengrin (Wagner), Nutcracker Suite (Tchaikowsky), A Night on the Bald Mountain (Moussorgsky), Symphonic Poem, Le Ronet d'Omphale (Saint-Saens), Poeme Erotique, Op. 31, No. 6 (MacDowell), Scotch Poem, Op. 6 (MacDowell), Two Hungarian Dances (Brahms), The Bee (Schubert), Loin du Bal (Gillet), Overture Solenne, The Year 1812 (Tchaikowsky).

This varied and contrasting program gave Mr. Hertz and the orchestra the delightful opportunity to reveal the various possibilities of shading and rhythmic interpretations for which the organization has long since become famous. The audience proved in various ways that it came to be entertained as well as instructed and surely at the end of the afternoon's musical feast no one had any reason to complain of having been disappointed. Indeed the atmosphere prevailed as if everybody could just enjoy a little more. Mr. Hertz and his able musicians were compelled to bow again and again before the storm of applause that greeted their efforts, and occasionally this approval became so persistent and so prolonged that an encore was deemed justified and was cheerfully given. There was no one present in the audience who did not regret that this was the final popular program of the season, and everyone will await with impatience and anticipation the season of 1920-21 when the popular concerts will again be inaugurated, that is if Secretary-Manager Widenham's drive for an additional fund will prove successful.

## COMING ATTRACTIONS

**Cortot in Recital.**—San Francisco lovers of the piano will be regaled by but two appearances of the famous French pianist, Alfred Cortot, during his coming visit to this city. The pianistic marvel, who is best remembered here from the electrical performance of the Saint-Saens concerto, played last season under Andre Messager's baton with the Paris Conservatory orchestra, will give his only recital at the Columbia Theatre tomorrow afternoon, and a week later (on Sunday, March 21) he will participate in a joint recital for piano and violin, with Jacques Thibaud, the equally famous French violinist. The program that Cortot has elected to play tomorrow covers the pianistic field from beginning to end. Vivaldi represents the older school, Chopin and Liszt, the classical, and Saint-Saens, Debussy, Ravel and Albeniz, the moderns. The full list, which includes the wonderful twenty-four Chopin preludes, loveliest of music, is as follows: Vivaldi—Concerto da Camera; Chopin—Andante spianato and Polonaise; Chopin—Twenty-four Preludes; Saint-Saens—Etude en forme de Valse; Ravel—Jeux d'eau; Albeniz—Seguidillas; Debussy—The Engulfed Cathedral; Liszt—Second Rhapsody.

In Europe, Cortot, Jacques Thibaud and Pablo Casals, for years comprised one of the most famous instrumental trios the world had ever known. The circumstance of booking that has brought Thibaud and Cortot to San Francisco at the same time has made it possible for Manager Selby C. Oppenheimer to arrange a most unusual and important concert event, which will take place at the Curran Theatre on Sunday afternoon, March 21st. In conjunction with the string quartet of Elias Hecht's Chamber Music Society of San Francisco, consisting of Louis Persinger, Louis Ford, Nathan Firestone and Horace Britt, the two famous French stars will play the Concerto in D major of Ernest Chausson, a work scored for solo piano and violin, and the string quartet, and one which has never before been played in this city. It will be a most wonderful musical event, and the Curran will certainly be crowded by musicians drawn by this unusual magnet. The joint recital with Cortot will be Thibaud's only appearance here this season, and violinists have been waiting a long while to hear this wonderful artist. His solo numbers on the stupendous program include: Saint-Saens Havanaise, and Rondo Capriccioso, Intrada, a XVIII Century work by Desplaines, arranged by Natchez, Couperin's Les Cherubins, an air of Bach, and the Kreisler arrangement of Pugnani's Prelude and Allegro. Cortot will contribute the Chopin Andante spianato and Polonaise, the Eleventh Liszt Rhapsodie and other important works to the program.

Tickets for both of these events can be secured at Sherman, Clay & Co.'s. Tomorrow tickets will be on sale at the Columbia ticket office.

**Flonzaley Quartet Coming Soon.**—A musical season is always enriched by a visit of the world famous Flonzaley Quartet, and Manager Selby C. Oppenheimer has left the appearances of this delightful ensemble almost for the end of his prolific musical season. The Flonzaley's, however, will soon be here, and will give three of their extraordinary and always compelling programs at Scottish Rite Hall on Sunday afternoon, April 11th, Thursday night, April 15th, and Saturday night, April 17th. For seventeen years the players of this organization has known no change, and have continuously devoted all of their time and talent to the promulgation of chamber music in its highest form, until now, even their competitors strive to be judged in comparison with the Flonzaley's. This year a new face will be seen in the Flonzaley group, for the great war called Ugo Ara to the colors of his country. His place has been filled for the past three seasons by Louis Bailly, an equally famous viola player, and no appreciable difference is to be noted in the perfect ensemble playing of the organization.

The three concerts of the Flonzaleys will be given in series form, and to make it possible that everyone interested may enjoy every one of the events, Manager Selby C. Oppenheimer has arranged a very attractive season ticket rate for his patrons. Those subscribing before April 1st, for the three events will be accorded a special ticket rate amounting to just one half the usual admission fees. Hundreds have already availed themselves of this inducement, which will necessarily be withdrawn after the first of the month. Further information about the Flonzaley engagement may be had at the Oppenheimer ticket office, Sherman, Clay & Co.'s.

**Stracciari Coming.**—Riccardo Stracciari is undoubtedly the greatest Italian baritone living today. His hundreds of operatic success with the Chicago Opera Company, and with La Scala in Milan, the Buenos Ayres Company, and at Covent Garden in London, have been so beautifully duplicated by his superb concert work that he is now devoting himself to the later form of music. He will appear here in two concerts on April 18th and 25th (Sunday afternoons), under Selby C. Oppenheimer's management.

## THE 1920 BACH FESTIVAL AT BETHLEHEM

Bethlehem, Pa., Feb. 27.—Dr. J. Fred Wolle, conductor of the Bach Choir of Bethlehem, today announced the dates of the 1920 Bach Festival at Lehigh University as Friday and Saturday, May 28 and 29. This music festival was established in 1900. Two sessions will be held at 4 p. m. and 8 p. m. on Friday and 1:30 p. m. and 4 p. m. on Saturday. There are already seventy-five guarantors, as compared with sixty last year, who have pledged to meet the inevitable financial deficit. One-half of the deficit is borne by Charles M. Schwab.

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Words by Rose Fyleman. Music by Arthur E. Godfrey. One of Galli-Curci's favorites. Exceptional possibilities for coloratura work.

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2. Trade Winds.
3. Mother Carey.

Words by John Masefield. Music by Frederick Keel. Masterful, understandable classics picturing rugged sea-life and action. Sung with great success by Reinald Werrenrath.

#### "WHEN I AM DEAD, MY DEAREST"

Christina Rossetti's poetry. Music by Liza Lehmann. Sympathetic song of consolation by England's foremost woman composer.

#### "CAN A MAIDEN SIGH FOREVER"

Words by Netterville Baron. Music by Ralph Letts. Wonderful teaching material. Good for recital.

#### "LOVE'S HESITATION"

Words by Gertrude Wiskin. Music by Wilfrid Sanderson. Tuneless waltz song treating of the paradox of love.

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## Gossip About Musical People

Rosa Raisa has accepted a new North American Indian song, "Pale Moon," which will be featured in all the concerts given by this great Chicago Grand Opera Company star. "Pale Moon" is by the well-known writers, Roderick Knight-Logan and Jesse G. M. Glick. The song is dedicated to Rosa Raisa and is one of the most elaborate editions ever published. A beautiful drawing adorns the cover, and a souvenir sepia half-tone picture of Raisa is a supplement. The lyric is an artistic one by Glick, with a haunting Indian melody by Logan, composer of the famous "Missouri Waltz" and "My Golden Rose." "Pale Moon" is particularly adaptable for concert and teaching. Forster Music Co., Inc., Chicago, are the publishers.

Marguerite Namara, the concert and operatic soprano, will be starred in motion pictures with a scenario written around her by her husband, Gny Bolton, the playwright. Work on it will begin early in March.

Manna-Zucca, the well known pianist and composer, was the soloist at a recent concert with the Philharmonic Orchestra, Los Angeles, where she played her own concerto. So insistent was the applause after the concerto that Mme. Zucca was compelled to repeat it.

Gabriel Faure, the noted French composer, who is in poor health, is causing his friends considerable anxiety. However, the latest advises from the South of France, where he is residing, are somewhat reassuring.

Madame Sarah Bernhardt, gave her first performance in Paris, January 28th, in a blank verse drama called "Rossini." It was Madame Bernhardt's first appearance in the French capital since 1914.

Enrico Caruso, has accepted an engagement with the Bracale Opera Company to go to Havana in May. Mr. Caruso, has contracted for ten performances at \$10,000 each, the sum being \$3,000 in excess of what he was paid last fall in Mexico. The fee at that time was said to be the largest ever paid a singer, so again Mr. Caruso establishes a record.

Sigmund Beel and George S. McManus, gave a recital before the San Francisco Council of Catholic Women, on Thursday, March 4th, and scored a genuine triumph. The program started with an ensemble number which proved none other than the exquisite C minor Sonata (Grieg) and was most beautifully rendered. Mr. Beel is indeed master of his instrument and exhibits a fine, clean technique, playing always with lovely tone quality and a sureness of intonation. Mr. McManus, is not only a splendid accompanist but a pianist of exceptional ability. In his solo work Mr. McManus glided over every technical difficulty with the greatest of ease and played with a touch of great beauty and warmth. Mr. McManus is a musician of rare intelligence and can always be depended upon to use his good taste and artistic interpretations whether as soloist or as accompanist. A large and enthusiastic audience was present and showed their appreciation and enjoyment by their continuous and hearty applause. The program rendered on this occasion was as follows: Sonata in C minor, Op. 45 for violin and piano (E. Grieg), Sigmund Beel—Geo. S. McManus; Three Ecossaises, Nocturne in D flat (Chopin), Novelette in D major (Schumann), George Stewart McManus; Two Irish Melodies—Rich and Rare, Jig; Fly Not Yet (arr. by M. Esposito), (Dublin), (Dedicated to Sigmund Beel); Serenite, Rondino (Vieuxtemps), Sigmund Beel; Concert Study, In Autumn (Moszkowski), American Polonaise (John Alden Carpenter), George Stewart McManus; Poem (Fibich), Valse Bluette (Drigo-Auer), Scherzo-Tarantelle (Weinawski), Sigmund Beel.

### FESTIVAL CONCERT AT GREEK THEATRE

During Inauguration week, when David Prescott Barrows will take his seat as president of the University of California, a festival concert will be given in the Greek Theatre. The concert will take place on Saturday afternoon, March 20th, at 2:30. A splendid orchestra of sixty or seventy men, to be called the California Orchestral Society, will be conducted by Vladimir Shavitch, the well known pianist and director of the Curran Theatre Orchestra. Since the symphony season will be closed, Mr. Shavitch has been able to engage a large number of the first men of that splendid organization, including Horace Britt, Emilio Puyans, Louis Ford, H. C. Randall, Arthur Argiewicz, Mendelevitch, and many more of our best musicians.

The soloists who will be featured with the orchestra include Alice Gentle, the popular and gifted prima donna soprano, Tina Lerner, famous Russian pianist and Lawrence Strauss, California's favorite tenor. A most unusual and attractive program has been arranged, which will insure the interest of thousands of music lovers in the Bay cities. Mr. S. J. Hume, director of the Greek Theatre, is being assisted in the business arrangements by Manager Jessica Colbert, of San Francisco. The complete program will be in the Pacific Coast Musical Review next week.

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### WAGNER'S PARSIFAL NOT SPOILED BY ENGLISH

Caruso's Continued Illness Gives Martinelli Better Chances. Galli-Curci Still Charms in Dinorah.

New York, Feb. 29.—At the Metropolitan Opera House last Monday night an immense audience heard Franco Leon's one act opera, "L'Oracolo," and Henry Hadley's "Cleopatra's Night." The performance may perhaps have indicated that more desperate passions raged in the Chinese quarter of San Francisco than by the waters of the Nile. Mr. Scotti as Chim Fang, Mr. Didnr as Win Shee, Mme. Easton as Ah Yoe and Mr. Harrold as San Luy gave the tense tragedy of "L'Oracolo" its full value.

In "Cleopatra's Night" the cast was the same as heretofore, except that Morgan Kingston replaced Mr. Harrold as Melamoun, the enamored slave. Mr. Moranzoni conducted Leon's work and Mr. Papi that of Mr. Hadley.

Faust was sung as a special Washington's Birthday matinee. A feature of the performance was the impersonation of Valentine by Reinald Werrenrath, who appeared for the first time this season with the company. No finer singing has been heard from the Metropolitan stage this season than his performance.

Wagner's "Parsifal" was given Thursday afternoon at the Metropolitan Opera House for the first time since the United States began its part in the war. There was a very large audience, such as at the performances of "Parsifal" in days gone by. The best previous performance was on Good Friday, 1917, April 6, the day the United States entered the war. It was in many ways a different "Parsifal" that was heard on Thursday. It was given in English, in a translation made for the Metropolitan Opera Company by H. E. Krehbiel. All the important singers in the cast were new to it except Mme. Matzenauer, the Kundry, and Clarence Whitehill, the Amfortas. Both of these artists took part in the last previous performance, and Mr. Bodanzky now, as then, conducted. Orville Harrold was Parsifal and Leon Rothin the Gurnemanz. Adamo Didnr was Klingsor. It has been a standing joke that you seldom can tell in what tongue the average grand opera artist is singing. All I wish to say now is that even "English as she is sung" in Parsifal did not spoil Wagner's masterful creation. Mr. Krehbiel's translation has been highly commended.

The continued illness of Enrico Caruso brought Giovanni Martinelli to the role of Dee Griex in Puccini's "Manon Lescaut" at the Metropolitan Wednesday night. He was in good voice, bringing ease and sincerity to his interpretation of the role. Frances Aida was the Manon, appealing and charming, singing with animation and proving again the particular beauty of her high tones.

Last Sunday night at the Metropolitan different scenes (without costume) were sung from operas. The convent scene of Act 2 from "La Forza del Destino" commenced this operatic program, Miss Ponselle singing in it with Messrs. Mardones and d'Angelo. Then came the prologue from "Meisfofele," with Mr. Didnr; the Mad Scene from "Lucia di Lammermoor," with Miss Evelyn Scotney and Mr. Martino. The second scene of the second act of "Aida" completed the evening. Misses Ponselle and Ingram sang with Messrs. Crimi, Zanelli, Martino and d'Angelo.

There has been much talk regarding Mme. Amelita Galli-Curci, today the most popular coloratura soprano in opera in this country. Some say she is losing her voice. Others say she is suffering from too much concert singing. On Wednesday night in the title role of "Dinorah" at the Lexington Theatre, she sang well enough to dispell all doubts as to her actually losing her voice. Her runs in the "Shadow Song" were smooth. Every note was clear, and she sang with apparent ease. It was in "Dinorah" that she made her debut here the season before last.

Geraldine Farrar, of the Metropolitan, the latest American Carmen, has been chosen president of a committee formed for the purpose of succoring the first American Carmeo, Minnie Hauk, who is helpless in Switzerland, blind, and deprived of her own savings and her late husband's, through no fault of her own. Until the advent of Emma Calve, Minnie Hauk's Carmen was accepted as the standard in England as well as in America. It was owing to her that Massenet's "Manon" was first given in New York.

So that singers in the hotel may practise Copeland Townsend, manager of the Majestic, has had a glass enclosed studio built in the roof garden. In this studio, which is equipped with a variety of pianos, such artists as Margon Kingston, Alessandro Bonci and Yvonne Gall may try out their voices at any time of the day without disturbing any one else in the hotel.

"Hamlet," in the operatic version of Shakespeare's play composed by Ambrose Thomas, was repeated last Monday evening at the Lexington, which was filled to the limit. The Hamlet was Titta Ruffo. He was assisted, as at the only previous hearing of the work, by the Misses Macbeth and Van Gordon, Messrs. Lazzari, Cotreuil, Trevisan, Oliviero, Mojica and Nicolay. Mr. Chartier conducted.

Joseph Lheviune, Russian pianist, who gave a recital here earlier this season after an absence abroad of several years, was heard in a second one Wednesday afternoon at Carnegie Hall under the management of Loudon Charlton. The pianist gave an "Etude-Caprice," marked as played here for the first time by Dohnanyi. It was a remarkable display of piano pyrotechnics, including brilliant runs and interlocking and crossed hands passages. Chopin's seldom heard F sharp minor polonaise was in the list, and in closing Balakireff's "Islamey" fantasy.

"Listen Lester," the musical comedy written by Harry L. Cort, George E. Stoddard and Harold Orlob, which had a year's run in New York and has since been playing in Chicago, returned to the Standard Theatre last week. "The Passing Show of 1919," at the Winter Garden, celebrated its one hundred and fiftieth performance on Friday. Musical plays continued at the theatres are: "Passing Show of 1919," at the Winter Garden; "As You Were," at the Central; "The Little Whopper," at the Casino; "My Golden Girl," at the Nora Bayes; "Frisivolities of 1920," at the Forty-fourth Street; "The Magic Melody," at the Shubert; "Irene," at the Vanderbilt; "Aphrodite," at the Century; "Buddies," at the Selwyn; "Always You," at the Lyric; "The Night Boat," at the Liberty; "Apple Blossoms," at the Globe; "Monsieur Beaucaire," at the New Amsterdam; "Ruddigore," at the Park Theatre; "Wedding Bells," at the Harris; "Midnight Frolic," atop the New Amsterdam; "Midnight Whirl," atop the Century.

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RAY C. B. BROWN, *San Francisco Examiner*, July 13, 1919:

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ALFRED METZGER, *Pacific Coast Musical Review*, July 12, 1919:

"Technically and musically he gave evidence of unquestionably sound musicianship. He exhibited a virility of execution and thoroughness of grasp."

W. H. PORTERFIELD, *San Diego Sun*, June 13, 1919:

Edward Schlossberg, pianist, is an artist destined to high distinction. He is equipped to interpret with beauty and distinction, not only the classic masters of the past, but the most ultra of the ultra-modern French school. Schlossberg's playing has character and imagination."

TYNDALL GRAY, in *Musical Courier*:

"Edward Schlossberg revealed that innate sense of artistry which creates pleasure in the listener—that certain something that some call fire and others conviction—the quality that illuminates. He shows a poetic conception in all he plays. He is by every instinct, a pianist. Schlossberg easily arouses interest in his work and impresses his audience with his sincerity and heroic disposition."

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A most uncommon pianist, playing as though technical considerations were not, sweeping his hearers off their spiritual feet.—Edward C. Moore in Chicago Daily Journal, December 27, 1919.

He sounded like a young edition of Paderewski in that master's most inspired moments.—Henrietta Weber in Chicago Examiner, December 27, 1919.

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## THE LAST SYMPHONY CONCERT OF THE SEASON

The repeat concert of the twelfth pair of symphonies scheduled for Sunday afternoon, March 14th, will bring the 1919-1920 season to a brilliant close. Alfred Hertz has presented to the musical public of San Francisco a truly wonderful series of program and this final array of high class orchestral works fittingly brings the auspicious events to a splendid climax. The works to be presented include Beethoven's beautiful Fifth Symphony, by many considered the master's most popular work; Paul Dukas' brilliant and interesting Sorcerer's Apprentice and Wagner's exhilarating Mastersingers Prelude, which Mr. Hertz knows how to conduct more effectively than any other conductor.

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# ITEMS OF INTEREST ABOUT ARTISTS, TEACHERS AND STUDENTS

EDITED BY CONSTANCE ALEXANDRE

**EDITORIAL NOTE**—All artists, teachers and students mentioned in this department are active and consequently successful. They are deserving of recognition. We wish in particular to recommend to Music Clubs in California to encourage resident artists of merit by giving them remunerative engagements. Unless a Music Club materially patronizes resident artists by paying them well for their services, it is most certainly derelict in its duty toward the musical public. No artist of standing or merit should volunteer his or her services free to any club or other organization. If music clubs can not afford to pay for the services of competent artists let them give advanced students an opportunity to begin a career.

## SASLAVSKY CHAMBER MUSIC SOCIETY CONCERT

The Saslavsky Chamber Music Society gave the fourth concert of the present season at Sorosis Hall on Monday evening, March 1st. The program consisted of Trio No. 30, D major (Haydn), Sonata for violin and piano, op. 47, A major (Beethoven), Trio op. 15 (Smetana). The Saslavsky Chamber Music Society consists of Alexander Saslavsky, violin, Otto King, violoncello, and Ada Clement, piano. As may easily be seen the program placed the most severe demands upon the three musicians, and those who attended this event will admit that the performers conformed fully to the rigorous musical responsibilities which this program placed upon their shoulders.

The beautiful and breezy Haydn Trio was interpreted with that joyous lilt and that adherence to graceful phrasing which its musical character demands. The three musicians played in splendid uniformity of ensemble and phrased with delightful taste and delicacy. The unusually beautiful Beethoven Sonata was interpreted by Mr. Saslavsky and Miss Clement in a thoroughly craftsmanlike manner. Both proved to be intelligent artists who have solved the tonal beauties and harmonic problems interwoven in this work and they brought out the numerous ingenious phrases and classic purity of form in a manner to delight the most exacting.

The Smetana Trio revealed that splendid verve and vigor which one is accustomed to hear from this unique composer. Here the Trio's fine instinct of accentuating had ample opportunity to display itself and the three artists left nothing undone to give this work an effective and decidedly musicianly reading. The hearty and spontaneous applause that greeted the conclusion of the program told in more eloquent terms than words of the impression made upon the audience by the three skillful performers. A. M.

## MILL VALLEY MUSICAL MONTHLY CONCERT

(From Mill Valley Record, Feb. 14)

Due to a slight misunderstanding the programs of the February concert of the Mill Valley Musical Club were not printed, but the program as given followed the order published in last Saturday's issue of the Record, harring the numbers assigned to Mr. Gunnison. The latter found he could not meet his engagement, and a violin pupil of Sig. Giuseppe Jollain was substituted. Miss Lillian Swaey, who was accompanied on the piano by her little sister, Dorothy. The audience found in Miss Swaey, though but a girl of fourteen, an artist of exceptional talent, and her marvelous technique and power of interpretation aroused enthusiastic admiration and surprised comment. The program throughout has received general commendation and afforded much pleasure to those favored to attend. Mrs. George H. Coolidge, soprano soloist, and Miss Aileen Murphy, pianist, are well and favorably known in San Francisco musical circles, and Mill Valley is privileged in presenting them.

## S. F. MUNICIPAL MUSIC LEAGUE CONCERT

The municipal chorus, under the direction of Festyn Davies, gave a concert at the Exposition Auditorium, Thursday evening, February 12th. They were ably assisted by Jean Shanis and his concert band, Uda Waldrop, who rendered several numbers on the organ in his excellent musicianly fashion, John Hand, the new American tenor, whose beautiful voice showed to great advantage in several delightful songs, and was forced to add a number of encores, and Miss Frances East, the contralto, who was greeted by a storm of applause after her artistic and well interpreted numbers. The singers were accompanied by Uda Waldrop and La Var Jensen, respectively, who proved their capability of furnishing a warm and sympathetic accompaniment. This was the second concert given by the Municipal Chorus, and a great improvement over their first concert was indeed most noticeable. The program rendered was as follows: (a) March, The Call of America (V. Mehden), (b) Overture, Il Guarany (Gomez), (c) Waltz, Blue and Gold (Lehar), Concert Band, Direction Jean Shanis; Address, The Spirit of Lincoln's Citizenship, Col. H. G. Mathewson; (a) Massa's in the Cold, Cold Ground (Foster), (b) Old Folks at Home (Foster), (c) Flow Gently, Sweet Afton (Spillman), (d) The Flag, a poem by George Sterling, to the music of Men of Harlech (old Welsh air), Municipal Chorus, Direction Festyn Davies, Miss Virginia Meiser at the piano; Selections on the Municipal Organ—(a) The Lost Chord (Sullivan), (b) The Swan (Saint-Saens), (c) Minute Waltz (Chopin), Uda Waldrop; Cielo e Mar (La Gioconda) (Ponchelli), John Hand, La Var Jensen at the Piano; Grand Fantasia from Mignon (Thomas), Concert Band; (a) Chanson Norvegienne (Faurdren), (b) Good-Bye (Tosti), (c) The Nightingale Has a Lyre of Gold (Whelpley), Miss Frances East, Mr. Waldrop at the piano; (a) Waltz from Sleeping Beauty (Tchaikowsky), (b) Quartet from Rigoletto (Verdi), Concert Band; Vesti la Giubba (I' Pagliacci) (Leoncavallo), John Hand; American Fantasia (Victor Herbert), Star-Spangled Banner (Key), Chorus, Band and Audience.

## What Our Artists Are Doing

Margery Morrison, the noted accompanist, coach, and lecturer, who first came to California as repetiteur with a French opera company, has returned to San Francisco, and announces Two Lenten Series of Recitals. Miss Morrison has been associated for several seasons with many well known artists from the Metropolitan Opera Company, the Chicago Opera Association, and San Carlo Grand Opera Company, which found unique value in her work. The first of these two series will take place Sunday evenings, March 7th, 14th and 21st, at the home of Mr. and Mrs. Walter Clark, 2849 Garber street, Berkeley. This series will consist of three operatic recitals and will include the following operas: L'Oracolo, Zaza, Onegin, and Louise. The second series will take place in the studio of Miss Ida G. Scott, 606 Kohler & Chase Building, on Thursday mornings, March 4th, 11th and 18th, at 11 o'clock. The subject for this series will be: Short Stories in Modern Music, Design vs. Atmosphere and Operatic Why. A great amount of interest is being aroused by these concerts which will be largely attended by musical people who are seeking valuable aid and enlightenment.

Mr. and Mrs. Noah Brandt, gave an at home recently in honor of Mrs. E. C. McCullough and her daughter, Miss Louise McCullough, of New York City. Miss Louise, though still a school girl of fifteen, has been the pupil of Pilar Moran for two years, during which time she studied dramatic art and pantomime, preparatory to vocal training, which she will commence next year, as her ambition is to study for the operatic stage. The young lady gave charmingly: Annabel Lee (Edgar Allen Poe), L'Enfant Prodigue (Andre Wormser), What the Chimney Sang (Words by Bret Harte, music by Gertrude Griswold), If (Kipling). Mrs. McCullough accompanied artistically for her daughter. Mrs. Brandt performed delightfully the Sonata in A flat (Beethoven), Fantasia F minor, E flat Polonaise with Andante Spianato (Chopin). Mrs. McCullough and her daughter left for a short trip to the southern part of the State, then returning to New York. Mrs. McCullough expects to return to San Francisco to spend the entire summer here, which will allow her many friends to extend to her their hospitality.

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Miss Ethel Miner, soprano, formerly of Washington, D. C., is located here for a few months. Miss Miner received her musical education in New York City and did a great deal of coaching with Isadore Luckstone, the well known teacher. While in New York and Washington, Miss Miner appeared very often professionally in concert and in private recitals.

Warren D. Allen, Stanford University Organist, rendered the following program at the Memorial Church on Thursday, March 4th: Symphonie, No. 3, in E minor (Widor), Largo (by request) (Handel), Dance of the Sylphs (from the Damnation of Faust) (Berlioz), March from the Third Symphony (Widor). On Tuesday, March 9th, Mr. Allen gave the following selections: Fugue in G minor (Bach), Soeur Monique (Couperin), Harmonies du soir (Karg-Elert), Finale—Second Symphony (Widor).

Hubert Linscott, the excellent young baritone, who was here last summer, is meeting with a great deal of success throughout the East. In December M. Linscott gave recitals in Plainfield, N. J., and at the Rayson School, New York City. He also appeared before the Lotus and Pleiades Clubs in New York City and is engaged to give a recital at the Columbia University in New York and in Easton and Allentown, Pa. In February he will sing before the MacDowell Club in New York.

Orley See, the efficient violinist and pedagogue, has been exceedingly busy since the first of the year. Among his more recent activities were a recital at the Oakland High School on February 25th, and an appearance as soloist at the Sunday evening concert in the Palm Room of the Palace Hotel on February 29th. On March 25th Mr. See will appear as soloist on the regular program of the Pacific Musical Society at the Colonial Ballroom of the St. Francis Hotel, and early in April Mr. See will give a recital in Oroville, Cal. Other events will be announced later. In addition to his frequent public appearances, for Mr. See is also a member of the San Francisco Symphony Orchestra, his time for teaching is becoming more and more exhausted every week.

## Studio Activities

A delightful musicale was held at Elizabeth Simpson's Berkeley studio on Etna Street on Saturday afternoon, this occasion being the third class recital of the season. An interesting demonstration of primary and intermediate work was given by eight members of the junior class before the advanced program, which was played with charming interpretation and finished technique. A cup of tea and a social hour followed the program, which was as follows: Kammerlied Ostrow (Rubinstein), Miss Gladys Sibley; Prelude (Chopin), Miss Kathleen Dawson; Scotch Poem (MacDowell), A la Bien Aimee (Schutt), Miss Helen Merchant; Etude, C minor (Chopin), Melodie (Rachmaninoff), Staccato (Rubinstein), Mrs. Ernest Williams, Polonaise (Chopin), Arabesque (Debussy), Prelude, G minor (Rachmaninoff), Mrs. Ethel Long Martin; Fille aux Cheveux de Lin (Debussy), Jardin sous la Pluie (Debussy), Miss Simpson.

Jack Edward Hillman, the well known baritone and vocal teacher, has been so successful with his classes in Stockton, that he has been persuaded to open a studio in Modesto, beginning March 11th. A very large list of pupils await him there and between his numerous concert engagements and studio activities Mr. Hillman is enjoying one of the busiest seasons of his career.

## BESS SMITH-ZEIGLER'S PIANO RECITAL

Bess Smith-Zeigler, a pupil of Tina Lerner and Vladimir Shavitch, gave a piano recital at the Players' Club Theatre on Tuesday evening, March 2d, in the presence of an appreciative and very discriminating audience. Neither Mr. nor Mme. Shavitch had any reason to feel ashamed of this new addition to San Francisco's ambitious and gifted young debutantes. Mrs. Zeigler revealed decided artistic traits, particularly in regard to phrasing and touch. She belongs to the poetic players who find delightful emotional effects in such recognized classics as Mozart, Mendelssohn, Brahms, Schumann and Chopin.

Of course in addition to a certain amount of emotional skill it is necessary to display considerable intelligence to interpret a program containing works by such masters in a manner to please those who know. Judging from the applause that punctuated the conclusion of every number the audience seems to have been of the same opinion as the writer regarding Mrs. Zeigler's unquestionable qualifications as a young pianist worthy to be sponsored by two such distinguished pedagogues as Mme. Lerner and Mr. Shavitch. She proved unquestionably a credit to her teachers, and we shall look forward with more than ordinary interest to her next public appearance.

Lectures at the Institute of Music.—The following lectures will be delivered at the Institute of Music of San Francisco, Kohler & Chase Building, during the coming week: Wednesday, 4:30—Orchestral Instruments—Woodwind, Arthur Conradi, director "The origin of Polyphony, especially Canon and Fugue, Out of Popular Rounds," George Edwards. Thursday, 4:30: "Music as the Means of Expression and Communication," Dr. Arthur Weiss; Saturday, 1 p. m., Visitors are welcome at these lectures, which are a part of the courses in General Theory, History and Psychology of Music, respectively.

## MABEL RIEGELMAN IN "STABAT MATER"

Mabel Riegelman, the beautiful California soprano, recently a member of both the Chicago and Metropolitan Opera Companies, whose recent performance in Handel's "Messiah" in Los Angeles has stamped her as one of the finest oratorio singers now before the public, has been specially engaged by Director Paul Steindorff to head a fine quartet for the tenth annual revival of "Stabat Mater" in the Greek Theatre on Good Friday, April 2nd, next. Miss Riegelman has sung the role at various festivals where the Rossini work has been given and she has been accorded unstinted praise for her interpretation everywhere. Other notable singers that will form a most evenly balanced quartet are Eva Gruninger Atkinson, the ever reliable contralto, and George Ericson, a baritone of fine proportions. C. R. (Brick) Morse, the popular tenor, who will be remembered as the tenor in the first Steindorff production of "Stabat Mater" ten years ago, will celebrate the decennial revival by again lending his art to the exacting tenor role. Morse is gifted with a superb voice, but his professional work precludes its being often heard in public, and his rare appearances are forever a joy to his auditors. With a grand chorus of two hundred, and the usual complete symphony orchestra, Steindorff intends that his tenth "Stabat Mater" shall take its place in the local history of the work with equal importance to its predecessors. With a record of nine revivals and not a single sign of abating favor for the beautiful Rossini cantata, an eager public will look forward to the coming Good Friday event.



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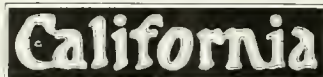
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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, MARCH 20, 1920.

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## ALFRED CORTOT THRILLS LARGE ASSEMBLAGE GENEROUS MUSIC PATRON IS STILL RETICENT

Distinguished French Piano Virtuoso Duplicates Last Year's Triumph and Arouses Large Audience to Prolonged Demonstrations of Enthusiasm By Reason of His Brilliant Technic, Fine Shading and Individualistic Style of Expression.

By ALFRED METZGER

Rarely have we seen a concert audience so thoroughly enthusiastic and demonstrative as the one that attended the Alfred Cortot concert at the Columbia Theatre last Sunday afternoon. That such enthusiasm and vociferous expressions of approval were justified can not be denied by anyone who possesses the slightest understanding of pianistic art. And let us assure you that it was no small task for Mr. Cortot to hold his audience and retain its attention throughout the program. He confined himself almost exclusively to the severest and most serious works of piano literature. It is true the major portion of the program was devoted to Chopin, but Chopin in its most taxing and austere mood, excepting possibly in the few extra numbers which Mr. Cortot generously added at the conclusion of the program.

The twenty-four Chopin Preludes alone required forty minutes to perform without any pause, and to retain the attention of a mixed audience throughout the rendition of a series of classical compositions extending over almost three-quarters of an hour requires an artistry and individuality that is as rare as it is enjoyable. The program was constructed in a manner to reveal Mr. Cortot in a most extensive variety of moods. The Vivaldi Concerto da Camera showed him in the academic and vigorous mood; the Andante Spianato et Polonaise by Chopin revealed him in his brilliantly technical and effervescently joyous mood; the twenty-four preludes demanded about every possible musical sentiment imaginable from the most tragic and sad to the merriest and happiest state of mind, and that Mr. Cortot acquitted himself in a manner to impress his hearers with the veracity of the sentiments he so aptly and happily describes on the program will be admitted by anyone capable of subordinating his mental attitude to that of the artist.

Repeatedly we have noted how easy it is to comprehend the ultra-modern school of composition when interpreted by some one who knows how to play such works. There seemed nothing unusual in Mr. Cortot's interpretations of Ravel's *Jeux d'Eaux* or Debussy's *Submerged Cathedral*. He succeeded in blending the various tone color effects in a manner to make them absolutely natural and not forced at all. We even were able to detect sustained phrases of melody. Either our ears are becoming used to the modern way of handling harmonic combinations, or Mr. Cortot possesses a knack of making them accessible to our conventional ears. We are inclined to favor the latter assumption.

Cortot's fine sense of rhythm and exhilarating lilt of expression were notably evident in the Saint-Saens *Etude en forme de valse* and Albenitz' *Seguedillas*. Both were interpreted in a manner to emphasize their distinct musical character, the first one exhibiting that famous French delicacy and grace, the latter the sensual abandon of the Spanish terpsichorean artist. The program was concluded with a brilliant and effective rendition of Liszt's familiar second rhapsodie, clothed in not quite so familiar an arrangement by Lassan, Friska. We must admit that the arrangement is an unusually skillful and clever one and in the care of Mr. Cortot gave us an impression of this rhapsodie quite in contrast to many others already heard and cherished. The rhapsodie seemed like an old acquaintance in an entirely new apparel.

There remains but to be added that Cortot has once more established himself in this city as one of the foremost of the greatest of pianists. His tone is caressing

and ringing, sometimes a little brilliant but never unduly so. His technic is the essence of clarity and conciseness. At times his rapidity of execution is a marvel of scintillating pyrotechnics. His pedaling is judicious and discriminating. His phrasing and shading are scholarly and poetic. In short, Mr. Cortot combines in himself the depths of a dramatic pianist with the lyricism of a poetic artist, and this combination represents one of the rarest achievements among the constellations in the pianistic firmament. You will have one more opportunity to hear Alfred Cortot in this city this sea-

Scenes of Utmost Enthusiasm Punctuate Season's Final Pair of Symphony Concerts — Beethoven's Fifth Symphony Brilliant Feature of Closing Events — John D. McKee in Eloquent Address Eulogizes Musicians and Appeals For Additional Funds.

By ALFRED METZGER

The usual two capacity audiences crowded the Curran Theatre on the occasion of the twelfth and last pair of symphony concerts at the Curran Theatre on Friday and Sunday afternoons, March 12th and 14th. The enthusiasm that prevailed on these two occasions surpassed anything that took place during the entire season, either during the symphony concerts or any other musical event. Indeed, we have never seen our musical public in quite such unconventional attitude. The applause was loud and persistent at all times. Cheers and bravos for Hertz and the Orchestra were

crime to deprive them of their annual symphony feasts.

And this leads us to refer to John D. McKee's addresses on Friday and Sunday afternoons regarding the seriousness of the situation and the desperate necessity of raising \$40,000 additional guarantee fund. At the time of this writing (Monday afternoon) about \$22,000 had been raised toward this fund. Surely the guarantors of the Musical Association of San Francisco ought to be ashamed of themselves. After being told of the seriousness of the situation and after hearing of Secretary-Manager Widenham's S. O. S. call for first aid to the wounded, only a measly \$22,000 have come to light. When we know that among the Board of Directors alone are several multi-millionaires, and among the four hundred guarantors at least two hundred who could easily afford to contribute two to four times as much as they are doing now, we can not subscribe to Mr. McKee's contention that these guarantors are really public-spirited citizens, at least in the sense in which such guarantors are public-spirited in other large cities of the United States. Why, when Secretary-Manager Widenham appealed for \$40,000 to be paid in one week, at least \$100,000 should have been forthcoming within twenty-four hours. That's what we call public-spirited. It is not a great and praiseworthy thing to contribute a sum annually which you do not feel. You can only be regarded as truly public-spirited if you do something that represents a great sacrifice. The average sum of \$150 per guarantor, among whom are several hundred unusually wealthy people, is nothing to brag about, we assure you.

On the other hand, we really consider it public-spirited for the occupants of the gallery last Sunday to contribute \$300 in small amounts from 50 cents to \$10. These small amounts were greater sacrifices to the students and teachers occupying the gallery than the \$100 and \$150 a year are to those who occupy the orchestra chairs and boxes. If the latter would contribute according to their means in proportion to the contribution from the gallery, more than \$100,000 would be at the disposal of the Board of Directors of the Musical Association right now. While these small amounts add their little mite to the general good of the orchestra, and while they are a great sign of affection toward the orchestra and leader on the part of the masses, they do not, in the final analysis, secure the desired sum. It is the few, not the many, who have the responsibility to secure for San Francisco its symphony orchestra. And unless the few are not willingly contributing their amounts, and are not musical at heart, and do not really care whether the symphony orchestra continues, Secretary-Manager Widenham will within a short time after the appearance of these lines count his checks and find them sufficient, if not more than sufficient. Only criminal indifference, negligence and carelessness can possibly prevent the sum needed from being at hand even before these lines reach the eyes of those able to help in this matter.

The Pacific Coast Musical Review is in receipt of an interesting mimeographed letter from the San Francisco Chamber of Commerce, wherein it urges us all to "sell our city," that is to say, to "boom" it, to talk about it to others, to advertise it. We have never believed much in talk and boasting. That city is the greatest that achieves great things by

(Continued on page 6)



MABEL RIEGELMAN

The Distinguished Soprano Soloist Who Will Be One of the Stars at the Annual Good Friday Presentation of Rossini's *Stabat Mater* at the Greek Theatre on April 2nd

son. This will be at the Curran Theatre tomorrow (Sunday) afternoon. Furthermore, you will be able to hear the incomparable Jacques Thibaud, and our own matchless string quartet from the Chamber Music Society of San Francisco—Louis Persinger, Louis Ford, Nathan Firestone and Horace Britt. If you don't attend this extraordinary event, you are—excuse the vulgar expression—a chump.

Before going to press we are informed that the advance sale of tickets for the Thibaud-Cortot concert is decidedly gratifying, nevertheless we trust that the Curran Theatre will be crowded to the doors. There is no excuse whatever for there being any vacant seats.

quite frequent, and specially pronounced after the conclusion of the symphony at the end of the concerts. The stage was littered with beautiful floral pieces and an unusually large laurel wreath, and the ovation became so vociferous and persistent that on Friday afternoon Mr. Hertz took hold of the big wreath and threw it over the head of Louis Persinger, who, in the position of concert master, represents the personnel of the orchestra. The audience shouted its approval, and, if appearances may be relied upon, these two final concerts became a veritable family party. As long as San Francisco symphony audiences behave themselves like happy school children at a symphony concert, it would indeed be a



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ALFRED METZGER - Editor and Publisher  
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## Executive Office

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Telephone Kearny 5454

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## NINETEENTH YEAR

### ENEMIES OF RESIDENT ARTISTS

As we have already stated the Pacific Coast Musical Review is determined to arouse the musical public of the Pacific Coast to the necessity of recognizing the merit and authority of able artists residing in its midst. Once this recognition has been definitely established there will be no more cause for complaint among our artists regarding the fact that they can not secure sufficient concert engagements to justify the time and labor and money that was required to bring them to a state of efficiency where their art may be admired by the people. But before we are ready to suggest plans whereby artists may be kept busy during the season at prices adequate to their merit, it is necessary to uncover and expose the causes that have led to the present deplorable local conditions that make it difficult for a resident artist to assert himself.

And strange as it may seem one of the fundamental obstacles that beset the able local musician or artist is thrust at him by those who call themselves his friends. We are sure, after more than twenty-five years of experience in the journalistic field, and after having gained knowledge of human nature through many years of bitter personal experience, that those who regard themselves as an artist's sincerest friends often become unknowingly his worst enemies and quite frequently are directly responsible for the failure of a brilliant career. Some of our readers may consider this a paradox, but it is the absolute truth, and were we not afraid to injure certain well meaning people's feelings, we could publish here a few cases that have come under our personal observation wherein parents, relatives and friends have been directly responsible for the ruin of a number of most promising careers. Let us show you how such friends become enemies.

In the first place they infest the child mind with the seed of self-conceit and false pride, instead of making the young student understand that it requires years of preparation and study to assimilate certain artistic principles, and that unless a future career is based upon a solid artistic foundation, the future is always unsatisfactory. If an artist wishes to become eventually an intelligent pillar of the artistic world, he must have enjoyed a thorough and adequate foundation in the way of correct study and intelligent training re-enforced by individual adaptability and natural talent. There is nothing worse in our mind than the habit of parents and friends to parade a child before the people and tell him or her how wonderful an artist he is. Adulation in early childhood engenders self-sufficiency and conceit, prevents the student from studying as earnestly and persistently as he should, and eventually influences him to enter a professional career before he is ready, with the inevitable result of meeting a premature defeat upon the musical arena. Such premature failures are so numerous that it is impossible to keep track of them. And in this deplorable attitude of adulation toward a beginner the parents and friends of students are encouraged by unscrupulous teachers who permit their greed for money to overshadow their honor as genuine musical pedagogues. However, if the parents and friends were not so willing and eager to be told that their prodigies are wonders, teachers would be glad to tell them the truth and the future of talented young children would always be safe. Bitter disappointments would be reduced to a minimum.

However, the enemies of the student are not confined to those who instill an exaggerated notion of his ability at the start of his education. They stick to him through the student years and welcome him again after the conclusion of the studies and even after some few artistic triumphs have rewarded him for diligence and perseverance. The adulating friends, and sometimes parents, when they find that their prodigy has not acquired world-fame within the few years in which they expected him to set the world aflame with his genius, change into "naggers." Have you ever been annoyed by these naggers? If you have not you are fortunate indeed. First they have made you believe that you are

the greatest wonder in the world, then they predict all kinds of brilliant futures for you, evidently not realizing that they are telling you something that is absolutely impossible. Then, when you can not accomplish the impossible they begin to question you; why aren't you doing that? Look at so and so how she is getting along! Why can't you do it? Why don't you keep on studying? A few lessons with Mr. Smith or Mrs. Jones would do you a world of good. You have no ambition. You have lost your grit. And if you don't change, you will never amount to anything. Pretty cheerful encouragement for a young aspiring artist, who chafes already under the handicaps that life is constantly placing into his or her path.

Are you surprised if many an aspiring young artist really becomes disgusted and wishes music to the farthest corners of the earth? And the worst of it all is that these "well meaning" friends have not the slightest idea of musical conditions. They are mostly "talking through their hats." They do not know a thing about the inside of musical activities. They have no conception of the intricacies that beset the young artists, the impossibilities that confront managers, the lies and exaggerations that are told parents and friends regarding the ease and almost laughable frequency with which engagements can be secured. The Pacific Coast Musical Review, almost since its inception, has been trying to create a concert field for resident artists on the Pacific Coast, and has not yet succeeded. We are just about to realize the first encouraging symptoms of our campaign. It has taken us nearly twenty years to prepare the road, and yet these smart friends of resident artists think it ought to be done in a few months. Why it is preposterous! All they accomplish is to sow discontent and disgust in the hearts of their truly talented young prodigies who would eventually fight out their own salvation, but who under the tongue lashing of the naggers and fault-finders and "advisers" become soured and discouraged and feel like giving up the entire art business, if they only would thereby be relieved of those who pretend to be their friends.

It is exactly these friends, and sometimes parents, of young artists who represent the first incentives for the distrust and lack of respect that exists for resident artists. Being personally acquainted with aspiring artists they fail to comprehend that study and association with other artists gradually develop their intellect and artistic capacity. That, strange as it may seem, to the friends, children will grow up and cultivate minds of their own. They even will eventually have artistic judgments of their own. It would be preposterous to assume that they, even more than their friends, are not trying to secure engagements and make a headway. They never want to discontinue to study. But it must not be forgotten that after young artists have had the advantage of training with able instructors and associated with distinguished artists they do not always find teachers congenial to them, and unless a student can repose absolute confidence in his or her teacher, it is of no use studying with him. So we will conclude this week's chat on the problem of resident artists by wishing these nagging friends a well earned rest from useless earthly labors. Let them take a well earned vacation. And let them ponder that they are not the only wise people in the universe. ALFRED METZGER.

### FESTIVAL CONCERT AT GREEK THEATRE

One of the most important musical events during the present season will be the mammoth Festival Concert that will be given at the Greek Theatre this Saturday afternoon in honor of the new President David Prescott Barrows. An orchestra of seventy men, all members of the San Francisco Symphony Orchestra will play under the direction of conductor Vladimir Shavitch. The soloists will be: Alice Gentle, who has recently sung here with such great success, and is fresh from her Eastern triumphs at the Metropolitan Opera House; Tina Lerner, the celebrated Russian piano virtuosa, and Lawrence Strauss, who is considered by many to be California's best tenor.

Alice Gentle has just returned from Los Angeles, where she left the San Carlo Opera Company. She has been filling a number of important concert engagements in the Southland, including an appearance with the Philharmonic Orchestra, under the direction of Rothwell. She will sing, "Pleurez, mes Yeux," with orchestral accompaniment.

Tina Lerner has been heard with all of the great symphony orchestras of the world and her playing with any orchestra always assures a capacity audience. She will repeat one of her greatest success, the Andante Spianato and Polonaise, by Chopin.

Lawrence Strauss will sing the "Pipes of Gordon's Men," a most dramatic and interesting composition written by William G. Hammond. Through the courtesy of G. Schirmer and Company of New York, Albert Elkus has specially orchestrated the song for Mr. Strauss. During the later part of April Mr. Strauss will sing this same composition with the Los Angeles Symphony Orchestra in Los Angeles and Pasadena.

Unusual interest is centered in the fact that Vladimir Shavitch will, for the first time in California conduct a full orchestra. The talented young pianist will no doubt receive a great ovation among his many friends in the vicinity. The fact that his celebrated wife, Tina Lerner, is one of the soloists will add unusual interest to the event. The program follows: Pomp and Circumstance (Sir Edward Elgar); Pipes of Gordon's Men (William G. Hammond), Orchestration by Albert Elkus, (Courtesy G. Schirmer & Co.), Lawrence Strauss and Orchestra; Symphony No. 4 (Two movements) (Tchaikowsky), Orchestra; Andante Spianato and Polonaise (Chopin), Tina Lerner and Orchestra; (a) Love Joy (Kreisler), (b) Serenata (Moszkowsky), (c) Farandole (from Arlesienne Suite) (Bizet), Orchestra; Aria, Pleurez, mes Yeux from Le Cid (Massenet), Alice Gentle and Orchestra; Marche Slave (Tchaikowsky), Orchestra.

### CHAMBER MUSIC SOCIETY'S 5TH "POP" CONCERT

The Old Classics as Well as the Ultra-Modern School is Represented and a Large Audience Gives Evidence of Enjoying Every Number

By ALFRED METZGER

The Chamber Music Society of San Francisco sustained its reputation for drawing capacity houses at its fifth popular concert in the Players' Club Theatre on Tuesday evening, March 9th, when it gave one of the most ambitious and most musically programs ever interpreted by any chamber music society in this city, not even excluding the greatest ones that have visited us. The program began with the matchless Beethoven quartet in G major op. 18, No. 2, for strings, rendered by Louis Persinger, Louis Ford, Nathan Firestone and Horace Britt. It is truly astounding how uniform and even these four artists phrase. They play, indeed, like one individual and their final conclusions of how to interpret classics have become so thoroughly identical that the expression of playing like one man applied to them does not merely mean an old and stereotyped mode of expressing one's self.

Haydn's Serenade and Viotti's Minuetto for flute and strings, as well as Bourgault's-Ducoudray's Abergevenny Suite on popular Welsh themes, also for flute and strings, gave Elias Hecht once more an opportunity to prove that he fits well into such excellent artistic company as the musicians already referred to. Mr. Hecht was in excellent musical mood, bringing forth clean, smooth tones, remaining in excellent pitch and phrasing in uniformity with the strings. The compositions belong to the lighter form of classical compositions, the first to the old school and the latter among the most modern, but all appealing to musical minds and revealing a delicacy of form and poetic atmosphere splendidly emphasized by the members of the chamber music society.

Schubert's Variations from the D minor Quartet for strings, so well known under the title of Death and the Maiden, were given a most impressive reading. Nothing is more beautiful in musical expression than a splendid Schubert composition interpreted according to the highest ideals. And this is what the Chamber Music Society accomplished on this occasion. The graceful phrasing, the sincerely musicianly taste displayed, the ease and assurance in the most difficult technical demands set by the composer, all combined to make this a truly noteworthy performance. We heartily agree with the enthusiastic approval accorded the performers by their discriminating audience.

This truly memorable program ended with Debussy's Andantino doucement expressif from op. 10 and Goossen's Jack o' Lantern, both for string quartet. Here the members of the Chamber Music Society had a chance to again display their fine ability in adequate tone color effects and their thorough comprehension of the demands of intricate modern works. They played in a manner to make even the most complicated phrases clear to their hearers and they succeeded in bringing the poetic and humorous portions of the work into strong relief. Anyone who is able to emphasize the humor in a chamber music composition sufficiently to cause a ripple of merriment among an audience is surely master of his craft and that is exactly what Messrs. Persinger, Ford, Firestone and Britt accomplished with their interpretation of the Goossen's Jack o' Lanterns.

The sixth and final regular concert of the Chamber Music Society of San Francisco will take place at the Players' Club Theatre on Tuesday evening, March 30th. The program will include: Mendelssohn's Quartet, E flat, op. 12, for strings; Goossen's Suite op. 6 for flute, violin and piano and Beethoven's Quartet C major, op. 59, No. 3 for strings. Isn't this a most tempting feast of music? If you don't think so we surely don't envy your indifference for music.

### SUNDAY MORNING CONCERTS AT CALIFORNIA

Herman Heller and Orchestra of Fifty Picked Musicians  
Resume Sunday Morning Concert Season  
Tomorrow With Fine Program.

Those who remember the excellent Sunday morning orchestral concerts inaugurated last season by the California Theatre management, with an orchestra of forty musicians, under the able direction of Herman Heller, will no doubt hear with pleasure that these events are to be resumed tomorrow (Sunday) morning and this time with an orchestra of fifty musicians, most of whom will be from the ranks of the San Francisco Symphony Orchestra, whose season closed last Sunday afternoon.

Instead of forty musicians as last season the California Theatre Orchestra is now fifty men strong and will rank with the finest moving picture theatre orchestras in the country. Managing Director Eugene Roth, of the California Theatre, intends to give the people of San Francisco the finest kind of music without taxing their purses. In this manner thousands of people otherwise unable to listen to the best programs are able to enjoy as fine a musical feast as anyone else.

The doors will open at 10:30 a. m., and the concert will begin at 11 o'clock. It will be pleasing news to music lovers to know that Gyula Ormay is now affiliated with the California Theatre Orchestra and on this occasion his fine pianistic art will assert itself during the performance of Liszt's Second Hungarian Rhapsodie. Eddie Horton will play Rachmaninoff's C sharp minor Prelude on the magnificent California Theatre organ.

The program to be presented tomorrow morning will be as follows: Fanfare, written expressly for the occasion by Herman Heller; March and Procession of Bacchus (Leo Delibes); Danube Legends (Falek); Kammenoi Ostrov (Rubinstein); Second Hungarian Rhapsodie (Liszt); Peer Gynt Suite (Grieg); Overture 1812 (Tchaikowsky).



# PHONY CONCERTS AND BECKER RECITAL IN LOS ANGELES

Philharmonic Orchestra Demonstrates Its Great Popularity and Walter Henry Rothwell Continues to Remain a Public Favorite—He Will Conduct Famous New York Orchestra During the Summer—Mr. and Mrs. Thilo Becker Will Give Another of Their Delightful Sonata Recitals—Becker Pupils Soloists at Symphony Concerts.

By BRUNO DAVID USSHER

Los Angeles, March 14, 1920.—Fred W. Blanchard, one of the foremost citizens of Los Angeles, one of the most ardent pioneers for music and art not only of the West but of America, has accepted the Chairmanship of the Community Music Committee. This committee will publish well edited song books in great numbers and distribute them at cost price. They will be used by community choruses in and around Los Angeles. The books will contain the best of musical folk lore, specifically of American character, further patriotic songs and songs of the West, specially of California and the Southland.

"Community singing in Los Angeles has proved a very popular institution," said Mr. Blanchard, "and has probably made greater headway here than in any city in the country. Already there are forty-five neighborhood community singing groups, as many as 12,000 men, women and children joining the 'sings' at least once a week.

"The Community Service school, the instruction in which includes vocal training, musical fundamentals, eurhythmics and practical direction, is being attended by nearly 100 leaders who are doing some fine work in this city and near-by towns. At least thirty monthly sings are at present being directed by these volunteer leaders.

"The object of the 'people's choruses' is to develop the idea of unity and mutual service in the various communities and to create a general love of music among the people of Los Angeles which is fast becoming the great music center of America. One of the biggest choruses at present is that at Hamburger's store, where, last Thursday, 1500 people, including all the employees and the customers, joined in rendering patriotic and popular songs. Community singing groups are also being established at the various playgrounds and at many other public institutions."

Among those on the music committee with Mr. Blanchard are Prof. Hugo Kirchhofer and Joseph Dupuy.

Mr. Blanchard has been urged by the local staff members of the National Community Service to accept this new office as they expect a great stimulus for this musical feature of our civic life from his chairmanship.

Over five thousand ballots have reached the office of the Philharmonic Orchestra expressing the wishes of the public for a "request" program. Considering that the ballots were distributed only during three or four preceding concerts the number of replies is most gratifying. It proves the interest the public takes in music and in music offered by the Philharmonic Orchestra. If one remembers that the Trinity Auditorium seats only about 1900 people, that the ballots were placed before the public only at a few occasions, one must conclude that a very high percentage of concert-goers went to the trouble of sending in the ballots. And by the way, they are still continuing to come. The "winning program" for the first "Pop" favorite concert does not exactly make one feel proud about the good taste of our music fans, if one compares the selection with the musical "bill of fare" offered on the program. Here is the "winning program": March Slav (Tchaikowsky), Peer Gynt Suite (Grieg), Lohengrin Prelude to Third Act (Wagner), Andante Cantabile Pizzicato from Symphony No. 4 (Tchaikowsky), Tannhauser Overture (Wagner), Blue Danube (Strauss).

He promises that for the popular concerts for the balance of the season those numbers will be played which were requested and received second or third place in the balloting. In the overtures "William Tell" was second to "Tannhauser," in the waltzes the "Blue Danube" swept everything submitted, receiving 1057 votes. In the marches the "March Slav" won by a tremendous majority, the ballots dropping to the "Marche Militaire" and the "Tannhauser" as second and third choice.

In the suites there could be no possible doubt about the preference for the "Peer Gynt Suite," the "Caprice Espagnole" losing to the Grieg number by one vote. The third choice was the ballet music from "The Cid."

In the symphonies the No. 4 of Tchaikowsky was the favorite, with the "New World" a close second. In the miscellaneous group, in which two might be chosen, the "Andante Cantabile" (Tchaikowsky) and the "Lohengrin Prelude" were the winners, with the "Tristan and Isolde" a close second.

I blush while I write it, but the "Blue Danube Waltz" has received the highest number of votes. After all this selection shows that the people want genuine music, melodious music of clear-cut form and architectural construction. Your scribe hopes to exonerate musical Los Angeles, however, by giving some figures showing how more complicated and pretentious compositions rank in the eye of the public.

Walter Henry Rothwell has accepted an offer to conduct the New Symphony Orchestra of New York city during its summer season of 1920. Arthur Bodanzky is conducting this orchestra now. It is a fine body of one hundred players. Mr. Rothwell's duties in New York city begin June 15th. His contract expires September 1st, so that he will resume work with the Philharmonic Orchestra here early in September. In New York city he is to conduct a concert every day, which means a

busy summer for him. Charles Guggenheimer is the patron of New Symphony Orchestra of New York.

Henry Walter Rothwell will devote one morning rehearsal with the Philharmonic Orchestra from time to time to play new compositions by local composers. This generous innovation will give our musical writers an opportunity to hear their own works played by a large and first-class instrumental body. It will stimulate their productivity as well as their discrimination. Moreover this new custom will undoubtedly lead to "musical discoveries" which then can be put on definitely for rehearsals and public performances. Incidentally these prima vista readings will increase the technique of the players.

Mr. Rothwell received close to one hundred scores from Western "music-makers" who long for a hearing. This proves amply what such readings will do for American composers. The first of these "try-out" rehearsals is dated for the 22d of this month. Fanny Dillon, Cadman, Jaroslav de Zielinsky and Camillo Engel will listen to the strains of their works.

Maud Allan will not dance until the 22nd. Her date was the 15th but had to be postponed as some of the costumes she will wear in her program cannot be here as early as that. They are on their way from New York City. A part of the Philharmonic Orchestra will play for Miss Allen, who has made arrangements for a South American tour.

The Noack Chamber Music Organization will make its debut Tuesday, March 23. Concertmaster Noack of the Philharmonic Orchestra is the Director.

The Stanford University Glee Club is booked for one concert in town, on March 29th.

Clifford Lott's song recital takes place April 22nd.

Charles Wakefield Cadman is getting ready to start for the East April 1st. He will concertize in the East and Midwest and confer with an operatic concern in the East regarding the production of "Shanewis" by a touring opera company. In May he will be heard in San Francisco. Prior to his departure he will appear at the California Theatre once more.

Long Beach will hear the Philharmonic Orchestra on April 16th.

Maurene Dyer, soprano, filled a return engagement at Redlands, where they love her voice.

Much interest is being shown in the coming piano and violin recital of Mr. and Mrs. Thilo Becker. It will be a sonata evening, on the 24th of this month in the Trinity Auditorium. The beautiful program consists of the Bach Sonata in A, Brahms Sonata in G major, opus 78, and the Grieg Sonata in C. Musicians and real lovers of music are sincerely grateful for the pioneer work Mr. and Mrs. Becker are doing in these strictly artistic recitals.

Madame Estelle Heatt-Dreyfus will give a recital together with Le Trio Intime at Ventura on March 22. Her concert at Pasadena was well attended. Blanche Ebert Seaver will accompany Mme. Dreyfus.

Sylvia Harding, a gifted violin pupil of Robert M. Staples, has been engaged as soloist by the Plaza Theatre in San Diego.

Verna Kloess and Mildred Rouse, two of Miss Hilde Nolte's advanced piano pupils, won much applause in several engagements. They appeared before the Wa-Wan Club, the Matinee Musical Club and the Federated Music Clubs at Inglewood.

Nell Lockwood, contralto, has been booked for a costume recital before the Alhambra Woman's Club.

Gallo's English Opera Company may be the organization selected to occupy Clune's Auditorium during the summer season, for there is a three-cornered dicker, in which the new management of the house and the Alcazar company of Portland, Or., are participating. It is still undetermined whether the Gallo company or the Alcazar will be secured. The English opera company is to open an engagement here within a few weeks at the Mason, playing "Pinafore," "Mikado," "Chimes of Normandy" and "The Gondoliers," among other works. "Mikado" will have a Japanese prima donna as a novelty attraction. Jefferson de Angelis is the principal comedian, while Rosamunde Whiteside, daughter of Walker Whiteside, is one of the principal feminine singers.

If Gallo's company is brought here for the summer it is hoped to stage such comic operas as "Robin Hood" and "Serenade," which have always been popular here, as well as "Martha" and "The Bohemian Girl" among heavier works. The company would fill in the intervening time before the summer engagement with a Coast tour.

Jaques Thibaud, French violinist, made a lasting impression on his hearers in a well varied program. He played too big and taxing works, Lalo's "Symphony Espagnole" and Chausson's "Poem" besides shorter works by Bach, Rhode, Wienawsky, Saint-Saens, Couperin, etc. Thibaud has a style of his own. It is of supreme elegance in tone, bowing and finger technique. His tone, as is almost needless to say, is clear and pure. He shapes the tone volume with unusually fine discrimination and varies its warmth and color as the thematic changes and program numbers. Temperamentally he is typically French. His sense of rhythm was delightfully emphasized in the Lalo work. In the Chausson "Poem" one would specially enjoy his fine phrasing. Thibaud was very gracious with encores. Altogether his concert here was a great success from every angle.

Three popular concerts in seven days is ample for Los Angeles. There were enthusiastic audiences at all of them. Two of the concerts must be credited to the Philharmonic Orchestra. One was given by the Los Angeles Symphony Orchestra.

Joseph Riccard was the soloist with the Los Angeles Symphony Orchestra. He is a pupil of Thilo Becker and a Californian. He possesses a clear-cut technique of forcefulness, plays with fine restraint and sense for lyric moods. He was duly honored by the public and had to play an encore after the MacDowell Concerto. Professor Becker may well be proud of his pupil.

Mildred Marsh played the Liszt Concerto No. 1 for piano with the Philharmonic Orchestra at the same hour. She is a very gifted player who combines highly developed technique with much refinement of interpretation. Miss Marsh was cordially welcomed by the public.

(Editorial Note—Owing to lack of space we have to leave balance of Los Angeles Letter over until next week.)

## TRINITY AUDITORIUM

Los Angeles

\*\*\*\*

Wednesday, March 24

8:30 P. M.

\*\*\*\*

Second Recital

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THILO BECKER, Piano

Johann Sebastian Bach  
Sonata for Violin and Piano in A

Johannes Brahms  
Sonata for Violin and Piano in G

Edvard Grieg  
Sonata for Violin and Piano in C minor

\*\*\*\*

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## Mabel Riegelman

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Henri La Bonte  
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Gaetano Merola  
Loisa Wessitch  
Jerome Uhl  
Adriano Roomanoz  
Albert Rapport  
Max Rosen  
Hans Hauke  
Morguerite Volary  
Alexander Bevan  
Mitzi Hujos  
George B. Keefe  
Jaques Pintel  
Manuel Ramero Malpica  
Oliver Wallace  
Harold Weeks  
Joseph Royce  
Fortune Gallo  
Emanuel Salazar  
Vincente Ballester  
Guireppe Agnosti  
Pietro De Biase  
Queen Maria  
Estelle Wentworth  
Clarence Whitchill  
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(Continued from page 1, column 4)

action and growth without talk. And we adhere to this principle. If the Chamber of Commerce really desires to advertise this city, if it wishes it to become famous and admired in the world, let it contribute to the symphony guarantee fund to the extent of \$50,000 a year, which is only a small proportion of the sum contributed by the Chamber of Commerce of Minneapolis, for instance. Such an additional fund would enable the San Francisco Symphony Orchestra to travel throughout the Western part of America and advertise the city in a manner far superior to the common boast of claiming more population than we have, more resources than we have, more real estate transactions than exist, and greater prosperity than we have. "Booms" based upon bragging usually react unfavorably. But actions based upon artistic and commercial growth and energy and enterprise never fail to advertise a community in the widest, most comprehensive and most lasting fashion.

The program of the twelfth and final pair of symphony concerts consisted of Beethoven's Symphony No. 5, C minor, Op. 67, Dukas' The Sorcerer's Apprentice and Wagner's Prelude to the Mastersingers. We have had frequent occasion to review these works under the same direction and by the same body of musicians. That they were interpreted in the same enthusiastic, intelligent and artistic manner goes without further detailed comment. Suffice it to say that Alfred Hertz and his able men acquitted themselves as nobly and as creditably at this final concert as they did on previous occasions. We have not had an adequate opportunity to compile the resumé of the season 1919-1920, but will surely be able to publish such resumé in the next issue of this paper. We will then show how many people attended the concerts, how many interesting compositions were presented, and how consistently Alfred Hertz adhered to his praiseworthy principle of recognizing California writers and American composers in general. In the meantime let us remind everybody once again to hurry up and get that \$100,000 for Mr. Widenham. Don't stick by that measly \$40,000. Someone, we believe it was ex-President Taft, once said that San Francisco knew how. We surely will consider his statement premature if our musical public or our wealthy music patrons don't hurry up and get that little sum together.

## ORPHEUM

The Orpheum bill for next week will be headed by Bostock's Famous Riding School, in which five celebrated circus performers star. It is the most pretentious act of its kind ever produced. Five beautiful horses are seen in the act, and a circus clown who is genuinely humorous. Sharing the headline honors will be Miss Billie Shaw, who not only invents her own dances but also composes the music for them. She designs all her stage settings and costumes and manages her act. The gorgeous effects in her spectacular dance drama are due to her unusual color sense and Belascoian gift for detail. She is supported by Dave White, Edward Holtsworth and Harry Squires.

Phil Baker, who amusingly styles himself "a bad boy from a good family," wishes it to be distinctly understood that the reference is not personal but professional. He is a piano accordionist who declines to take his music seriously, but fills it in with fun, chiefly because he is a comedian. One stop produces tone and another mirth. Avey O'Neil, one of the best blackface teams in vaudeville, will present fifteen minutes of delightfully humorous entertainment.

Josephine Brynes and Robert E. Gehan will be heard in songs new and old. Miss Brynes is both beautiful and gifted. She possesses a clear, sweet soprano voice which she uses effectively. Mr. Gehan is a baritone of fine quality. The voices of the two blend pleasantly, and the act they provide is delightful throughout. The Jack Hughes Duo consists of Hughes and his sister, who between them play a violin, piano, saxophone, banjo and trumpet—instruments which they have thoroughly mastered. Their programme is composed of classical and popular music.

Libby and Nelson are clever trick bicycle riders and real comedians. They perform a variety of startling feats which they do not appear to take seriously and into which they inject many a laugh. The only holdover in this superlative bill will be William Rock and his seven beautiful satellites, whose dancing act has created a furore.

## REAL COMIC OPERA AT CURRAN

To the many lovers of the good, old-fashioned, simon-pure comic opera, which for some time past has seemed to have fallen into a state of coma, so far as the American stage is concerned, the published announcement of a few days ago that the Gallo English (Comic) Opera Company, fresh from its very successful metropolitan season at the Shubert Theatre, New York, would be seen here for two weeks at the Curran Theatre, commencing Monday evening next, presenting throughout the first week William S. Gilbert and Arthur Sullivan's immortal masterpiece, "The Mikado," comes as a most welcome one.

For some time a growing distaste for the modern form of musical comedy has been noticed by those who make a business of purveying to the desire for musical entertainment, and with this in view Fortune Gallo, known to fame as the owner of the favorite San Carlo Opera Company, in conjunction with Bradford Mills, the well-known concert impresario, organized the Gallo English Opera Co. for the purpose of giving revivals of famous comic operas in as complete and painstaking a manner as it could possibly be done, at the hands of the finest artists obtainable. The season opened at the Shubert Theatre, New York, where a fortnight was played to tremendous business, and were it not for earlier bookings the engagement could have been continued indefinitely.

"The Mikado," which, as above stated, has been selected for the first week of the San Francisco engagement, probably ranks as the most popular comic opera of all time. Written when Gilbert and Sullivan were at the height of their fame, it comes down to the present generation as unquestionably the nearest approach to perfection in comic opera writing which has ever been attained, and its witty book and glorious melodies are as fresh today as when the master-minds of England's greatest librettist and composer first conceived them. The cast of characters for "The Mikado" will be headed by Jefferson De Angelis, as Ko-Ko and Hana Shimozumai as Yum-Yum, Louis Lavelle as the Mikado, J. Humbird Duffey as Nanki-Poo, Harry A. Collington as Poo-Bah and Mildred Rogers as Katisha.

## DANCING GIRL AT PLAYERS CLUB

Beatriz Michelina in "The Dancing Girl" is drawing capacity houses at the Players Club Theatre. This powerful drama of Henry Arthur Jones is beautifully staged and exceptionally well presented by the Players Club actors, under the direction of Reginald Travers. Mr. Travers is playing the splendid dramatic role of David Ives, and Dion Holm makes an excellent Duke of Guisebury. The rest of the cast is made up of many of the best actors in the Players Club. The complete cast follows:

The Duke of Guisebury, Dion Holm; Hon. Reginald Slingsby, Frederick McNulty; David Ives, Reginald Travers; John Christison, William Hanley; Mr. Crake, Joseph Sturgis; Capt. Stephen Leddra, William H. Cocks; Stephen Leddra, Alexis Harrison; Mr. Augustus Cheevers, Richard Polette; Signor Poniatowski, Frederick Hirschler; Sir Lionel Baldwin, A. Horowitz; Goldspink, Frederick Smith; Charles, Thomas O'Toole; Drusilla Ives, Beatriz Michelina; Faith Ives, Beatrice Bacigalupi or Marian Fisher; Sibyl Crake, Marie Louise Myers or Madeline Harrington; Lady Bawtry, Frances Townslee; Mrs. Christison, Olivia Hall; Mrs. Leddra, Virginia Sciaroni; Sister Beatrice, Margaret Rice; Lady Brington, Bertha K. Stevens; Lady Poperoach, Virginia Brooke; Isabel Poperoach, Mabel Lockett; Lady Baldwin, Clara Elliott; Miss Baldwin, Eula Harrison; Sir Henry Drysdale, Henry Polette; Lady Drysdale, Margaret Rice; Miss Drysdale, Zita Harrison.

## SACRED BENEFIT CONCERT

Final arrangements have been completed for the Sacred Program which is to be rendered March 28, Palm Sunday, at St. Ignatius Church, at 3 p. m. This concert is the second concert given by Mrs. Robert Grubb and Mrs. Anne E. Mackin for the benefit of the Jesuit Fathers, and will be a musical treat for lovers of sacred music. There are no tickets or cards of admission, but donations can be given during the program. The names of the artists participating insure a packed congregation. The patronesses are people prominent in musical circles and in Society. His Grace, Archbishop Edward J. Hanna, will give the Benediction. The program will be as follows: Omnipotence (Franz Schubert),

Organ, Orchestra; Pater Dimitti (Dubois), Jose Corral, Charles Bulotti, Chorus; Cultis Animam (Rossini), Tenor Solo, Charles Bulotti; Quis est Homo (Rossini), Duo, Soprano and Contralto, Mrs. Grace Le Page, Mrs. Lyn Coleman; Orpheus (C. Oberthür), Harp and Organ, Kajetan Attl, Mrs. Robert Grubb; Deus Mens (Dubois), Baritone Solo, Emanuel Porcini; Sittio (Dubois), Emanuel Porcini, Charles Bulotti, Chorus; Fac ut Portem (Rossini), Contralto Solo, Mrs. Lyn Coleman; Harp Solo, Kajetan Attl; Unaccompanied Quartette (Rossini), Madame Johanna Kristoffy, Mrs. Lyn Coleman, Charles Bulotti, Emanuel Porcini; Ave Maria (Franz Schubert), Organ and Orchestra; Inflammatus (Rossini), Madame Johanna Kristoffy; Anthem, The Palms (J. Faure), Ensemble.

## ALCAZAR

The whimsical humor and romanticism of "I Love You," this week, will be followed next Sunday by the gripping domestic emotion and clash of political forces so vividly set forth in that luminous David Belasco success, "The Woman." This absorbing play, written by William C. DeMille, is of peculiar

interest in the present strenuous era of big business problems, presidential campaigning and railroad readjustments. Its love theme is eternal. It is a great American drama, one of the finest and truest ever staged, its action occurring at the National Capital. The basic theme is an attempt of lobbying grafters to put through a bill that will legalize stock jobbery, and the blocking of the scheme by a fearless young insurgent Congressman. A central figure is Wanda Kelly, girl operator at a Washington hotel switchboard, who refuses to betray a secret that means the making or breaking of a political leader and the preservation or ruin of a woman's good name, the woman involved being the wife of one machine politician and the daughter of another. Belle Bennett personates the high-minded, courageous Wanda, and Clay Clement the insurgent leader, the Hon. Matthew Standish. In the cast also are Brady Kline, Clifford Alexander, Henry Shumer, Rafael Brunetto, Al Cunningham, Frederick Green, San Burton, Russell Medcraft, Emily Pinter and Jean Oliver.

"The Other Wife," to follow the week of March 28, is a melodrama by Carl Mason, new to San Francisco, that is very popular in the East.



## Distinguished Honors

The Cross of the "Legion of Honor," France's most coveted decoration, was presented to C. Francis Chickering, son of the famous Jonas Chickering, in addition to the Grand Gold Medal, awarded their exhibit at the *Exposition Universelle* in Paris, 1867, in acknowledgement of the superior art and craftsmanship as represented by the Chickering Piano.

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## EDGAR GERST ENTHUSES LARGE AUDIENCE

Edgar Gerst, noted basso of New York City, delighted a large group of invited guests and music connoisseurs at a recital given Monday evening, March 8th, at Lundine's Studio on Sutter street. Mr. Gerst's voice, rich in unusual basso quality, and yet singularly united to a fine baritone in the upper register, was heard to great advantage in the noble strains of the aria of Judas Maccabaeus. In the tremendous roulades, trills, and fioratura of Handel's oratorio, one could scarcely conceive, that great organ tones could be handled with the ease, brilliancy and beauty of a sparkling coloratura voice. Yet, Mr. Gerst accomplished this remarkable feat with so much ease and beauty of tone that his audience was enchanted. It is a precious gift to give pleasure to numbers and Mr. Gerst has this power in a superabundant degree.

The other numbers of his program were also enjoyed particularly a negro folk song called Deep River (Burleigh). Its touching pathos and sweet melody were beautifully rendered by Mr. Gerst, whose versatility is remarkable. The other numbers were: aria, from Don Carlos, Ideale (Tosti) and the Armorer's Song, from Robin Hood, which was rendered with a dash and abandon worthy of the original singer, Eugene Cowels, of the famous Bostonians.

Mr. Gerst came to San Francisco on a business trip and his stay will be short, but we hope to have him with us next winter accompanied by his accomplished wife, the noted American pianiste, Augusta Cottlow, of international reputation. They plan giving ensemble concerts which will surely be greatly enjoyed. Mrs. Amy Seller Goldsmith accompanied Mr. Gerst with grace and enhanced the beautiful tonal effects of the recital. Upon invitation from Temple Emanuel, Mr. Gerst was heard Saturday morning, March 6th, before an unusually large congregation in the above mentioned aria.



TINA LERNER

The Famous Russian Piano Virtuosa Who Will be One of the Soloists at the Great Festival Concert in the Greek Theatre This (Saturday) Afternoon

Judas Maccabaeus, which was followed by the glorious Hallelujah chorus from the same oratorio.

Edgar A. Gerst is a native son and was reared in San Francisco. He is a grandson of the late beloved philanthropist, Abram Anspacher. He went abroad in 1905 at the persuasion of many friends, who saw in his voice a great future. He studied under Edward Bellindt of Frankfurt on the Main, Vincenzo Lombardi of Florence, Italy, Johannes Messchaert, Dutch basso, and Adolph Philippen, both of Berlin. Mr. Gerst was selected as one of the three candidates out of sixty applicants for entrance in the Royal Conservatory, to be enrolled in the Messchaert vocal class. He appeared in concert abroad where he won splendid recognition as an oratorio singer.

In 1912 Mr. Gerst returned to New York City to marry Augusta Cottlow, the well known American pianiste. Mr. Gerst and his wife returned abroad immediately after their marriage to fill engagements on the continent. Since returning to his native land two and a half years ago Mr. Gerst did essential work in Government ship yards until peace was declared and is now devoting his attention to concert and church work in the East. The home of Mr. and Mrs. Gerst is Bronxville, claimed by many as New York City's most attractive suburb. Mr. Gerst is in the West on an unexpected business trip and has been prevailed upon to sing in his home city before returning East.

## COMING ATTRACTIONS

**Cortot-Thibaud Tomorrow.**—The Curran Theatre will be thronged tomorrow afternoon with an audience eager to enjoy the extraordinary musical treat that will be served them in the joint appearance of the two distinguished French musicians, Alfred Cortot, pianist, and Jacques Thibaud, violinist. Cortot, by the tremendously successful recital he gave last Sunday, at once established himself in San Francisco as one of the world's very greatest pianists and Manager Selby C. Oppenheimer, who has arranged the colossal event of tomorrow afternoon, assures his patrons that Thibaud is a violinist of equal proportions to Cortot as pianist. For years Thibaud has enjoyed an exalted place among the world's favored musicians, and as this will be his only appearance in San Francisco this season, there is much interest to hear his masterful art.

It is doubtful if a program of such attractive dimensions has ever been presented in this city as will comprise tomorrow's event. In addition to the two famous artists already mentioned, Manager Oppenheimer has engaged Louis Persinger, Louis Ford, Nathan Firestone and Horace Britt, first violinist, second violinist, violist and cellist, respectively of the Chamber Music Society of San Francisco, to assist his stars, and together they will first give the wonderful Chausson Concerto in D major, (Concerto de Chambre) for solo piano and violin and string quartet. This will be the first time this great work has ever been presented in San Francisco and will mark an epoch in our musical advancement. Next will come the prolific "Rondo Capriccioso" and "Havanaise" of Saint-Saens, played by the brilliant Thibaud, then six Debussy preludes by the poetic Cortot, and finally the glorious Cesar Franck sonata for piano and violin, played by Cortot and Thibaud. No lover of music can afford to miss this extraordinary treat. The remaining tickets are on sale at Sherman, Clay & Co.'s today and will be on sale at the Curran Theatre tomorrow.

**Tenth Stabat Mater.**—By far the most impressive of the "Stabat Mater" Greek Theatre productions will be the tenth revival of the great classic that Director Paul Steindorff is arranging for Good Friday afternoon, April 2nd. A quartet of very even proportions will divide honors with the justly famous "Stabat Mater" chorus and orchestra. Heading the singers will be the lovely Mabel Riegelman, erstwhile prima donna of the Chicago Opera Company, and an oratorio singer of national repute. Miss Riegelman, whose home is California, happens to be in this city at present, and is therefore giving the coming production the benefit of her splendid experience in kindred works, as well as the advantage of her splendid art and voice. She will, of course, sing the soprano role, and will shine distinctively in the famous "Inflammatus" aria. Eva Gruninger Atkinson, will be the contralto and her ever reliable voice will fit beautifully into the ensemble. Another featured star to face Steindorff's baton will be C. R. Morse, known to local admirers as "Brick" Morse. Equipped with a fine tenor, Morse will be remembered as the pioneer of the "Stabat Mater" casts, having sung his role in the first production of the same in the Greek theatre ten years ago. The baritone will be O. Gordon Erickson, a distinguished singer who has but recently joined the ranks of local musicians. Erickson is head of a number of choral organizations, and thoroughly perfected in the difficult art of oratorio singing. The chorus of two hundred and Steindorff's own Symphony orchestra will, as usual, attract full attention. Prior to the singing of "Stabat Mater" a semi-sacred concert will include a number of musical surprises. Tickets at popular prices can be secured at Sherman, Clay & Co.'s, in San Francisco and Oakland, and at Tupper and Reeds, Bowman's, Varsity Candy Shop and the Co-op store in Berkeley.

**The Flonzaley Engagement.**—Interest in chamber music in San Francisco is best manifested by the extraordinary number of subscriptions to the series of coming concerts by the "Flonzaley" Quartet, soon to take place here, that are being constantly received by Manager Selby C. Oppenheimer, who is arranging the details of the visit of this world famous ensemble organization. The Flonzaleys will be greeted by full houses here, attesting to the musical taste of this city. The celebrated players, than whom none better in their line exist, will give three delightful programs at Scottish Rite Hall on Sunday afternoon, April 11th, Thursday night, April 15th, and Saturday night, April 17th. Oppenheimer has arranged a most attractive subscription rate to those purchasing tickets for the three events, which cuts the usual fees exactly in half. This places the divine music of the Flonzaleys within the reach of every music lover. Further information can be had at the Oppenheimer ticket office at Sherman, Clay and Co.'s.

**The Guilbert Classes.**—In order to make certain of the coming to San Francisco of Madame Guilbert for a series of classes beginning April 12th, prospective pupils must register with Manager Selby C. Oppenheimer at once. Madame Guilbert is planning to devote five weeks to teaching in this city, but it is necessary for her to know forthwith just what memberships the classes will have, and the character of the pupils that she is expected to work with. There have been quite a number of applications already filed, but the requisite number to induce Guilbert to abandon her Parisian tour for California have not yet enrolled, so Manager Oppenheimer urges haste, or San Francisco will lose the Guilbert classes altogether.

The Opera Season opened last month in Monte Carlo with a brilliant performance of Faust, including in the cast Edith Mason, Lucien Muratore and Vanni Marcoux.

## MISS RAY DEL VALLE DELIGHTS MANY FRIENDS

In Excellent Program of Representative Vocal Compositions Efficient Vocalist Receives Well Merited Applause for Ringing Voice and Art

By ALFRED METZGER

Notwithstanding the fact that Miss Ray Del Valle has scored a series of artistic triumphs before some of our leading musical clubs during the last few years, she has not been heard in a concert of her own, and so her numerous friends and admirers were pleased to hear of her determination to give a concert at the Players' Club Theatre on Monday evening, March 8th. However, as usual, the friends who are always telling their artist favorites that they will surely be pleased to hear them, did not attend in as large numbers as the merit of the concert-giver justified, although we dare say that the auditorium would have been filled to the doors had all those who purchased tickets followed their inclinations to attend.

However, Miss Del Valle had every reason to feel gratified with the hearty reception accorded her and the enthusiastic bursts of applause that followed the conclusion of every number revealed the cordial attitude of the audience. Miss Del Valle surely justified this enthusiasm. Her voice is a clear, ringing soprano, which is used with splendid energy and artistic discrimination and with an earnestness worthy of the heartiest commendation. Her enunciation is distinct and her phrasing proves that she has devoted much study and intelligent application to her vocal expression. She was specially well equipped in the manner of interpreting her French songs, which she invested with an atmosphere and refinement of phrasing that justifies one to place her among the truly efficient artists residing in this city. Inasmuch as we had already published the program prior to the concert, we can only repeat here that it was versatile, contained some of the foremost works of vocal literature and gave Miss del Valle an opportunity to assert her versatility, her refined artistry and her intelligent exposition of enjoyable vocal declamation.



JACQUES THIBAUD

The Eminent French Violin Virtuoso Who Will Appear in a Joint Concert with Alfred Cortot at the Curran Theatre Tomorrow (Sunday) Afternoon

Alice Kellar-Fox, and her fifteen year old pupil, Adolph Charleson, gave a program of string music before the Cogswell High School, on Friday afternoon, February 6th. Charleson is an advanced mandolin soloist, and was accompanied by Mrs. Fox, on the piano, who also rendered Ukulele selections and songs. They repeated the program, including guitar solos, Tuesday evening, February 17th, at the Congregational Church, Geary street and Seventh avenue. The program was as follows: Mandolin solos—(a) Sonatine, written for the mandolin in 1795 (L. von Beethoven), (b) Mazurka di Concerto, op. 224, No. 1 (Munier), (c) Fantasia on the Carnival de Venice (Paganini), Adolph Charleson, Alice Kellar-Fox at the piano; Ukulele Selections—(a) Five variations on Home, Sweet Home, arranged by A. K. Fox, (b) Luana Serenade, El Lueno and Heila Dance (Delano), Alice Kellar-Fox; Miss Krescenz Wolf at the piano; Songs with Guitar accompaniments—(a) My Love O'You (Abbie Gerish Jones), (b) O Sole Mio (Di Capua), Alice Kellar-Fox, Mandolin obligato by Adolph Charleson.

## BARNETT FRANKLIN TAKES VACATION

Barnett Franklin, the exceedingly able press representative of the Curran Theatre and the San Francisco Symphony Orchestra, as well as numerous other most important musical and dramatic enterprises, has taken advantage of an opportunity to enjoy a few week's vacation after the close of the symphony season. Mr. Franklin has finished a most strenuous and unusually busy winter and he really has earned a little rest from his efforts. In addition to his work associated with the symphony orchestra and the regular dramatic attractions at the Curran, Mr. Franklin did some extra work in grand opera for the San Carlo Grand Opera Company. After his time of rest has expired he will return refreshed and ready to infuse some of his original ideas once more into the local publicity field. During Mr. Franklin's absence Mr. McCormick, an able young purveyor of publicity, will attend to his work at the Curran Theatre.

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Greek Theatre—April 2

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### In the Realm of the Music Trade

By H. W. GILMOUR

W. F. Holsinger, formerly with the Smith Piano Company, Chicago, is now associated with Byron Mauzy and in future will make his home in this city.

Byron Mauzy, who recently returned from the East where he visited factories in Chicago, Hammond and other cities, has made changes in his Oakland store calculated to improve conditions in the management of his trans-bay establishment. Mrs. Helen Howard, who is well known to the music trade in San Francisco, is in charge and is assisted by Mr. Pentony as head piano salesman. Miss Howard is in charge of the record department.

The friendly rivalry between the managers and salesmen of the branch stores of Sherman, Clay & Co., for the cup awarded by Steinway & Sons to the store having the largest percentage of profits in proportion to the capital invested, was won by the Fresno organization, they having in 1914, 1917 and again in 1919, produced records that entitled them to the award.

Eastern publications devoted to the piano trade are reproducing a photograph taken on the roof of the Sherman, Clay & Co. building showing those attending the convention of store managers and department executives.

Of the two dozen or more registering contentment, L. S. Sherman, Chairman of the board of directors, unfortunately was not among those present because of illness, while at the same time Fred R. Sherman, Vice President and A. G. McCarthy, Treasurer, were on an extended Eastern trip.

The Wiley B. Allen Company store on Kearny street is undergoing extensive alterations to make additional office space demanded by increased business and a desire to co-ordinate the work of the various departments. The changes are of a character that will greatly facilitate the clerical operations of the firm and are of a permanent nature.

Mr. George Q. Chase, President of Kohler & Chase, who has been in the East for some time, returned to San Francisco last week. Business conditions in the piano trade are reported as being of a favorable character with factories operating to capacity in an effort to keep pace with demands.

M. L. Thompson, local manager of the Baldwin Piano Company, is in receipt of photographs, together with details of the new factory now under construction in Cincinnati. This evidence of prosperity is in reality a testimonial to the general excellence of the instrument manufactured and must be a source of gratification to those identified with the conduct and management of the business.

### SANTA CLARA VALLEY TO HAVE MUSIC FESTIVAL

The Santa Clara Valley is laying a firm foundation for an annual musical festival. The Blossom Festival at Saratoga this year will be devoted largely to a musical program. Local choruses in San Jose, Los Gatos, Palo Alto, Saratoga and Mountain View have been under rehearsal for several weeks in preparation for this event. These choruses have been working under local leaders, among whom are: Prof. F. F. Jeffers, Dr. C. M. Richards. The committee in charge of the festival have secured permission from the National Headquarters of Community Service for the services of Alexander Stewart to conduct the final rehearsals and the Festival program.

Among the numbers to be given by the chorus are the following: The Home Road, John Alden Carpenter; the beautiful old Welsh folk song "All Through the Night"; "The Heavens Are Telling," Haydn; "Gloria" from the 12th Mass, Mozart, and "Spring Song" by Pintschi. The festival is to be held at Saratoga Saturday afternoon, March 27th, at 2:30 o'clock. There is some possibility of repetition of at least a part of the program on the Sunday following, the 28th, but this has not as yet been definitely decided.

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### SENIOR PIANO RECITAL AT NOTRE DAME

Miss Marjorie Booth, of Class 1920, Delights a Large  
Audience of Faculty Members, Students and  
Friends With Excellent Program

By ALFRED METZGER

A most enjoyable Senior Piano Recital was given at Notre Dame College of Music in San Jose on Thursday afternoon, March 11th, when Miss Marjorie Booth, of the Class of 1920, gave a most artistic, judiciously selected and representative program of piano compositions before a large audience of faculty members, students and friends. She was assisted by Violet Bulmore, soprano, Marguerite Matheu, harp, Loretta Yaeger, contralto, and Maxine Cox, soprano. The composers represented on Miss Booth's program included such illustrious names as Schumann, Mendelssohn, Liszt and Beethoven, which shows by itself the seriousness of the young pianist's artistic achievements.

She began the program with Schumann's *Anschung* and Mendelssohn-Liszt's *Wedding March* and *Elfin Chorus* from *The Midsummer Night's Dream*. Miss Booth had here an exceedingly difficult task to perform and the fact that she did not only overcome the numerous technical difficulties, but gave evidence of intelligent emotional coloring gave one the impression that, in addition to being well trained, she possesses that natural adaptability and talent without which no one ever becomes an artist.

During this entire composition as well as during her interpretation of the first movement of Chopin's *E minor concerto*, op. 11, and the famous *Appassionata Sonata* by Beethoven, op. 57, Miss Booth gave repeated evidences of unquestionable skill and musical instinct. Her touch is limpid and velvety, her runs, octave playing and arpeggio interpretations are easily and gracefully negotiated. Indeed she invests her playing with a care and conscientiousness that leaves nothing to be desired.

Furthermore Miss Booth impresses one with the conviction that she is very fond of her playing. She puts her whole heart and soul into her work, thus combining intelligence of technical execution with the sentiment of emotional coloring. Throughout the performance Miss Booth gave one the impression that she is a sincere artist who, given the necessary opportunity, will make a mark in the musical world. During her accompaniment of Miss Yaeger's vocal solo she proved that in addition to her faculties as soloist she is also a most efficient accompanist, thus exhibiting two artistic phases of endeavor which are not frequently found in one individual.

Violet Bulmore's pleasing soprano voice was heard to fine advantage in Lohr's *Rose of My Heart*, and the youthful vocalist showed that she is able to express poetic sentiment with a clear voice. She was ably accompanied by Maxine Cox at the piano. Marguerite Matheu, played a delightful harp solo, *Lucia*, by Zabel, and technically, as well as emotionally, succeeded in securing artistic effects. Loretta Yaeger sang *Denza's Sing On*, in a fine, rich, well placed contralto voice, displaying good taste and splendid diction. The entire event proved again that the Notre Dame College of Music is an institution of the highest rank and that every member of the faculty is conscientious, erudite and efficient.

### DOUILLET PIANO AND LECTURE RECITAL

Pierre Douillet, our eminent pianist and teacher, and Madame Nitalia Douillet, teacher of voice, gave a Piano and Lecture Recital in Richmond, Cal., Sunday, February 29th. They were received with deep appreciation by an audience that filled the hall, which has a seating capacity of 500. The wonderful ease of Mr. Douillet's playing, the constant flow of melody, his technical mastery, combined with the finer and rarer qualities of the true musician that he displayed, impressed the delighted audience. His own compositions proved a splendid surprise and augmented the respect of his listeners for his striking ability as a composer.

Madame Douillet gave a most interesting explanation of the various works presented by Mr. Douillet in regard to their individual style, form, rhythm, and harmony; as well as relating several clever stories connected with the compositions. The entire program was enjoyed for its artistic and educational qualities. The following is the program: *Allegro appassionato*, Op. 70 (Saint-Saens); *Barcarolle* (Debussy); *Mennet* (Bizet); *Jardins sous la pluie* (Gardens in Shower) (Debussy); *Etude E minor*, Op. 25 (Chopin); *Mazurka in D*, Op. 33 (Chopin); *Nocturne F sharp*, Op. 15 (Chopin); *Polonaise A flat*, Op. 53 (Chopin); *Gavotte a l'antique* (Douillet); *Spinning Song* (Douillet); *Valse Impromptu* (Douillet); *Fountain* (Douillet); *Soirees de Vienne*, *Valse Caprice* (Schubert-Liszt); *Gnome Dance* (Liszt); *Rhapsodic Hongroise*, No. 2 (Liszt).

The Pacific Musical Society gave their first concert for the month of March last Thursday evening at the Hotel St. Francis. The Colonial Ball Room was filled to its capacity by an audience who did not hesitate to demonstrate their enjoyment by their continuous and hearty applause. On this occasion a very splendid program was rendered by exceptionally fine artists which again proves that we have in our community some musicians of excellent artistic rank. A varied program was chosen, starting with piano selections by Edith Canbu, who played three numbers by Chopin with a fine touch, very good technique and interpreted with exceedingly rare musical taste. After Miss Canbu, we had the pleasure of hearing James E. Ziegler, whose lovely voice was thrown forth with artistry and finish. In all Mr. Ziegler's work he showed a seriousness which no doubt is the keynote to his artistic singing. The treat of the evening came when little Barbara Lull, the fifteen year old pupil of Antonio de Grassi, stepped on the stage. Miss Lull, although a child in years, played with a quality of tone and technique that would make many a person her senior envious. There is not the least doubt but that Miss Lull is unusually talented and as she already plays with natural intelligence and musical judgment, it is needless for me to predict that she will have a splendid future. Margaret O'Dea was the next to thrill her audience with her luscious contralto voice. It is indeed a lovely, warm organ, which the singer knows exactly how to use and in all her selections she sang with dramatic feeling and beauty of tone. The accompanists for the evening were Hazel Boyd Hunter, Frederic Maurer, and Edwin Hutchings, all furnishing excellent support to the artists and playing in a most credible manner. The program was as follows: *Prelude Op. 28, No. 22*, *Impromptu Op. 51*, *Ecosaises* (Chopin), *Edith Canbu*; *Come raggio di sol* (A. Caldara), *Nina* (G. B. Pergolesi), *Recitative and Aria* (from the Seasons) (Haydn), *James E. Ziegler*, *Hazel Boyd Hunter* at the Piano; *First Movement Concerto E minor* (Mendelssohn), *Barbara Lull*, *Frederic Maurer* at the Piano; *Le Prophet* (Ah! mon fils) (Meyerbeer), *Mitane* (Ah! rendimi) (Francesco Rossi), *An Indian Love Song* (Thurlow Lieurance), *Margaret O'Dea*, *Edwin Hutchings* at the Piano; *Andante*, *Spianato* and *Polonaise Op. 22* (Chopin), *Edith Canbu*; *Berceuse* (Antonio de Grassi), *Rondino* (Vieuxtemps), *Barbara Lull*, *Frederic Maurer* at the Piano; *The Pine Tree* (Mary Turner Salter), *Smuggler's Song* (Words from Kipling's *Puck of Pook's Hill*), *Give a Rouse* (Words from Browning's *Cavalier Songs*), *James E. Ziegler*, *Hazel Boyd Hunter* at the Piano.

A Sacred Concert, will be given to-morrow, March 21st, at Saint Anselm's Auditorium, San Anselmo, by The Cathedral Choir, composed of Leda Carnahan, dramatic soprano, Irene Belle Le Noir, contralto, Robert Battison, tenor, Frank Figone, bass, and Achille Artigues, pianist, assisted by Herbert Riley, violoncellist. The concert will begin promptly at 8:20 o'clock and will be over at 10:30 o'clock.

Miss L. P. Washburn, the handsome and gifted young prima donna soprano, has returned from Los Angeles where she filled a number of engagements throughout Southern California and proved to be in more beautiful voice than ever. Miss Washburn will soon leave the city for an extended tour through the Western States, and judging from her past performances, will score a series of artistic triumphs.

Gino Severi is playing selections from the opera *Faust* by Gounod at the Imperial Theatre this week and is scoring a brilliant success with his splendid interpretation.

William Prior, the able musical director of the Portola Theatre, scores nightly triumphs with a delightful interpretation of a selection of lilting Irish melodies from the Emerald Isle.

Specialty engaged for "Stabat Mater"  
Greek Theatre—April 2

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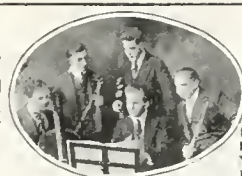
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## MARION RAMON WILSON'S VOCAL CONCERT

Marion Ramon Wilson, contralto, gave an enjoyable concert at Century Club Hall on Tuesday evening, March 9th, with Frederick Maurer at the piano. Before we proceed to review this concert we wish to state emphatically that Miss Wilson has made admirable progress since the last time we heard her at the same place about a year ago. She has gained in warmth of voice, in breadth of expression, in discrimination of artistry, and in ease of deportment. She also has advanced in the style and character of her program arrangement wherefore we find the first half of it include ambitious operatic arias which were negotiated with unfailing vigor and dramatic instinct, not to say anything of the exhibition of splendid range of voice and resonant timbre as well. In intonation and phrasing Miss Wilson revealed gratifying progress and artistic dimensions.

The second part of the program consisted of various groups of songs partly French and partly English. The former received an unusually convincing interpretation at the hands of Miss Wilson, and when it is considered that the contrast between the virile arias of the first part of the program and the poetic delicacy of the French chansons is one of unusual variance, Miss Wilson's success in interpreting both schools of composition satisfactorily is doubly commendable. Among the English songs there was especially worthy of attention Frederick Maurer's Chanson du Matin, with words by James B. Kenyon, which aroused admiration because of its graceful musical phrases as well as its appealing poetic sentiment. Mr. Maurer's accompaniments were as usual fraught with fine musicianship and excellent judgment in regard to emphasizing the good points of the soloist. The entire concert was a delightful affair.

A. M.



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## ITEMS OF INTEREST ABOUT ARTISTS, TEACHERS AND STUDENTS

EDITED BY CONSTANCE ALEXANDRE

**EDITORIAL NOTE**—All artists, teachers and students mentioned in this department are active and consequently successful. They are deserving of recognition. We wish in particular to recommend to Music Clubs in California to encourage their services, it is most certainly derelict in its duty toward the musical public. a Music Club materially patronizes resident artists by paying them well for stage resident artists of merit by giving them remunerative engagements. Unless No artist of standing or merit should volunteer his or her services free to any club or other organization. If music clubs can not afford to pay for the services of competent artists let them give advanced students an opportunity to begin a career.

## Among the Music Clubs

The McNeill Club, of Sacramento, Cal., gave their second concert on Thursday evening, March 9th, at the Tuesday Club House. The program, which consisted of a chorus, under the very able direction of Percy A. R. Dow, assisted by Miss Harriet Bennett and Miss Ruth Pepper, accompanist, appeared before a large audience which demonstrated their enjoyment and appreciation by generous and hearty applause. Miss Bennett, who is a San Francisco girl, is a pupil of Madame Louise Brehany, and one who does her teacher great credit. Madame Brehany has every right to be proud of the success Miss Bennett had on this occasion. We quote the following paragraph written by Oenone Smith of the Sacramento Bee: "The surprise of the evening was the soloist, Miss Bennett. A mere slip of a girl, charming to gaze upon and yet more charming to listen to, she quite took her listeners by storm, and when her all too short group of solo numbers was over there were calls for several encores before they would let her go. Her opening number was the aria from Madame Butterfly, and it was given with just the necessary grace and simplicity. Really, one could not help but think, as she sang, of the gifts this young singer is possessed of. Extreme youth, she has but nineteen summers to her credit, beauty and a poise that is as unaffected and unstudied as it is to be admired. Her voice is clear as a bell, and of a roundness that is not lost even in her highest notes, or her softest pianissimo. She sings because she loves to sing; that is quite evident. And she sang again and again last evening because her audience loved to hear her sing, and would have preferred to have heard more."

The program in its entirety was as follows: (a) Tally-ho! (Lily of Killarney) (Benedict), (b) To the Spirit of Music (Stephens) Chorus of Priests (L'Africaine) (Meyerbeer-Buck); Songs (Recit. and Aria) Madame Butterfly (Puccini), Miss Harriett Bennett; The Farewell of Hiawatha (Arthur Foote), C. D. Webster and the McNeill Club; The Lamp in the West (Horatio Parker); (a) Jabbawocky (G. W. Chadwick), (b) A Hong-Kong Romance (Henry K. Hadley); Songs—(a) If Flowers Could Speak (Zucca), (b) Dewdrops (Gron-dahl), (c) God Keep You (Lowner), (d) A Song of Gladness (Sanderson), Miss Harriett Bennett; (a) Under Blossoming Branches (Zerlett), (b) The Little Irish Girl (Lohri); Spring Night (Waltz) (Max Filke), Miss Harriett Bennett, Double Quartet, and McNeill Club.

## SUGGESTION FOR WOMEN'S MUSICAL CLUBS

Daniel Gregory Mason, in the current number of "Arts and Decoration," has written under the title "Making American Music Accessible," telling of the work and aims of the Society for the Publication of American Music. He says:

"It may be added that while composers, performers and conductors have recognized the constructive character of this work (among the subscribers, for instance, are such conductors as Stokowsky, Bodanzky, Stock, Gabrilowitsch, Strinsky, Walter Damrosch, Hertz, Sokoloff), amateurs who ought to be the main prop of such a labor of love have not realized its importance as they might and doubtless will. Think, for instance, of what the women's clubs all over the country could do if they would each take a subscription. That would at once put the society on a sound basis, enabling it to bring out two or three chamber music works each year, and later orchestral works."

This enterprise is to help the American composer by printing his worthy works—the printing of which is unprofitable to commercial publishers—and is destined to fill as large a place in our musical life as that of the famous M. Belaieff in Russia.

If, as Professor Mascn suggests, each of our Women's Musical Clubs would become an annual member (at \$5.00 per year, entitling to a copy of each composition published) their treasuries would scarcely feel the trifling expenditure, while the Society would be put in a position to make its work of broader and broader scope.

The Joseph George Jacobson Club gave the following program at the studio of Mr. Jacobson on Tuesday, March 16th. This was the regular monthly meeting: Lecture—"Teaching Material for the Different Grades," Joseph George Jacobson; The Two Larks (Leschetitzky), Fairy Tales (Raff), Miss Krecenz Woll; Nocturne (Grieg), Etude Op. 25, No. 9 (Chopin), Prelude G minor (Rachmaninoff), Mrs. Idelle Rutenclutter; Why (Schumann), Concerto A minor (1st movement) (Hummel), Miss Lorette Ruminquiere; Romance (Rubinstein), Kamenoi (Rubinstein), Mrs. Ada Belle Backes; Polonaise C sharp minor (Chopin), Etude Op. 10, No. 5 (Chopin), Prelude C sharp minor (Rachmaninoff), Miss Henriette Rounquiere; Violin-Solos—Sunrise (Jos. Geo. Jacobson), Sunset (Jos. Geo. Jacobson), Allegro (Jos. Geo. Jacobson), George Rosenberg.

## What Our Artists Are Doing

Warren D. Allen, Stanford University Organist, rendered the following program at the Memorial Church on Thursday, March 18th, at 7:00 o'clock: Solemn Prelude (T. Tertius Noble), Pastorale (de la Tombe), Priere a Notre Dame (from the Gothic Suite) (Boellmann), Surely He Hath Borne Our Griefs (from the Messiah) (Handel). This was the final recital for the winter quarter. The recitals will be resumed on Thursday, April 8th.

On Sunday, March 21st, there will be a concert in the church at 8 p. m., and the regular afternoon recital will be omitted. The public is cordially invited to the evening program, which will be given jointly by the University Choir and Orchestra, assisted by Hother Wismer, violinist, Miss Anna Franklin, soprano soloist, and Howard Compton, assistant organist. Under Mr. Allen's direction the program will be as follows: Prelude and Fugue in D major (J. S. Bach), Selections from The Golden Legend (Sir Arthur Sullivan), Allegro moderato (1st movement) Symphony in B minor (Franz Schubert), Gallia, motet for soprano, chorus and orchestra (Gounod).

## JESSICA COLBERT ATTRACTIONS

Louise Vanogle, the English lecturer, has been most active this last month. Mrs. Vanogle, who is from the University of Washington, Washington, appeared before several of our clubs lecturing on Russian plays and opera. Some of her recent dates included: The Tuesday Club, Sacramento, A Lecture at the University of California, and the Ida G. Scott, series at Hollister and here.

Miss Evgenia Buyko, the Russian singer and dancer, appeared three times recently in Los Angeles, and created quite a sensation with her splendid art. During her visit there Miss Buyko appeared before the Council of Jewish Women and was ably assisted by Will Garro-way, of Los Angeles. Another appearance was for the Catholic Women's Club and also the Hollywood Woman's Club. Miss Buyko also gave her program for the Saturday Club in Stockton, assisted by Frederick Maurel.

Kajetan Attl, with the assistance of Harriett Bennett, was the artist who gave the February program at the Saturday Club, Chico, and both scored a great success.

Mabel Riegelman and Tina Lerner appeared before a huge and enthusiastic audience recently at Visalia. The concert was for the Visalia Music Club, and after each group the artists were the recipients of hearty and thunderous applause.

The Chamber Music Society played at the Community House in Palo Alto for the benefit of the Piano Fund. The concert, which was very artistically rendered, proved to be a great success both musically and financially.

Tina Lerner and William Edwin Chamberlain gave a splendid program at the Young People's Concert in Berkeley, which was greatly enjoyed by the large attendance.

Prof. S. J. Hume has arranged for three appearances of the Chamber Music Society at the University, taking place March 17th, 25th, and April 1st. These concerts will be followed immediately by three concerts given by Tina Lerner, which will be on the following dates: April 7th, 14th and 21st.

Nick Ayres, a clever young publicity man, is doing the press work for the California, Portola and Imperial Theatres and is making many friends because of his courteous and accommodating manners. He succeeds the affable and genial Mr. Pincus, who has found a broader field for his irresistible energy.

## INSTITUTE OF MUSIC PUPILS' RECITAL

Sorosis Hall was the scene on Friday evening, March 12th, of a recital of advanced pupils of the Institute of Music of San Francisco, Arthur Conradi, director. Miss Mildred Geisenhefer opened the program with Handel's violin sonata in A, in which she appeared in a mature interpretation of the classic piece which reflected credit upon her teacher, Mr. Conradi. Miss Genevieve Cordrey pleased in vocal numbers to the accompaniment of her teacher, Mrs. M. E. Blanchard. She also contributed some piano numbers to the program. Miss Doris Donnan, a pupil of George Edwards, played the other accompaniments with poise and sympathy, and aroused enthusiasm with her interpretation of the Chopin G minor Ballade, with which the program closed. The program in full was as follows: Violin—Sonata in A (Handel), Mildred Geisenhefer; Violin—Sousvenir (Drdla), Norwegian Dance (Grieg), Juanita Welisch; Piano—Song Without Words No. 20 (Mendelssohn), Danse Caprice (Grieg), Genevieve Cordrey; Violin—Canzonetta (Paradies), From the Land of the Sky-blue Water (Cadman-Yost), Gretchen Zumpfe; Vocal—To a Water Lily, to a Swan (Grieg), Chinese Mother Goose Songs (Crist), Genevieve Cordrey; Violin—Novelletta (d'Ambrosio), Cleo Hall; Violin—Concerto Romantique (Godard), Gieth Freaake; Piano—Ballade in G minor (Chopin), Doris Donnan.

## SWAYNE PUPILS PLAY BRILLIANTLY

The fifth class musicale by advanced and professional pupils of Wager Swayne took place on Tuesday, March 2nd. A varied and beautiful program was artistically played by a group of rising young artists, who are deriving untold help and inspiration from Swayne's visit to California. The program was as follows: Waltz (Brahms), Capriccio (Brahms), Liebestraum (Liszt), Miss Josephine La Coste Neilson; Pastorale (Sclatlatti), Mrs. George Uhl; Clair de Lune (Debussy), Miss Ellen Swayne; The Eagle (MacDowell), The Lark (Glinka-Balakirew), Polonaise (Chopin), Miss Frances Virginia Melton; Waltz (Chopin), Polonaise (Chopin), Prophet Bird (Schumann), Prelude (Rachmaninoff), Miss Ethel Denny; Nocturne (Field), Romance (Sibelius), Miss Maye Carroll; Italian Concerto (Bach), Miss Marion Frazer; Romance (Faure), Etude (Rubinstein), Mr. Edwin Calberg; Etude (Chopin), Prelude (Chopin), Miss Audrey Beer.

## SAN MATEO WOMAN'S CLUB CONCERT A SUCCESS

Giuseppe Jollain and Prof. S. Martinez Create Wonderful Impression—Lillian Swaye and Miss Ethel Johnson, Soloists

The San Mateo Woman's Club entertainment Saturday night in the high school Auditorium, demanded the interest of a full house and the affair proved not only an artistic but a financial success. Mrs. John McGinn, the president, announced the numbers, which were cordially received and generously applauded. The following comments were given by the News Leader (March 8th) of San Mateo:

"Sig. G. Jollain and Prof. Sigismondo Martinez are distinguished musicians who are able to make an entire evening enjoyable. They came to San Mateo desiring to assist the club women with their building fund, and the members and all who attended the concert realize that they are indebted to the artists. Gifted with temperament, educated under masters, they stand today as leading spirits in the world of music. Sig. Jollain possesses such an understanding of technique that his violin seems to be a part of his very self, the slightest shade of feeling being expressed with a tenderness of touch, appealing and haunting in tone. Again the fires of emotion are lighted, and force, determination and passion are aflame.

"Prof. Martinez comes from a family which has been famous for generations. He stands pre-eminently as a genius whose heritage for expressive interpretation is marked. He has composed many exquisite selections, and he has developed a number of promising musicians who feel that his instruction has been the means of their acquiring success.

"Little Lillian Swaye, one of the soloists of the evening, more than justified the advance press notices. She has the soul of an artist, an insight into music which places her in a distinctive position and is a child prodigy whose future career is assured. She plays with a brilliancy and again with wistful appeal most pleasing to her audience.

"Mlle. Teran created a very high impression at the concert and collaborated with Giuseppe Jollain and Prof. Martinez in the rendition of the Hadyn Trio and Beethoven Duos. She interpreted her themes with a depth of artistic feeling and her contribution to the evening was appreciated by all present.

"Miss Ethel Johnson sang exquisitely. Her voice, well rounded and wide of range, was all that one could desire. Miss Walker, her accompanist, completed the number with finesse."

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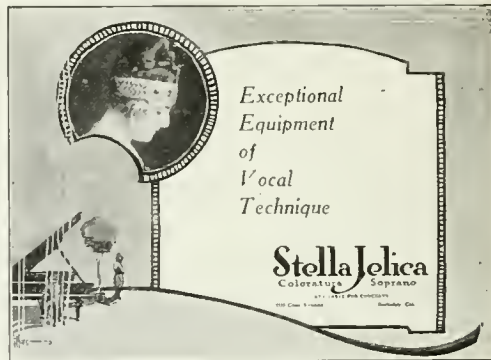
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SAN FRANCISCO, SATURDAY, MARCH 27, 1920.

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Two Eminent French Virtuosi and Louis Persinger, Louis Ford, Horace Britt and Nathan Firestone of the Chamber Music Society of San Francisco Attract Large Audience to Curran Theatre and Receive Hearty Ovations From Enthusiastic Music Lovers.

By ALFRED METZGER

The Curran Theatre was occupied by a very large audience last Sunday afternoon when Jacques Thibaud, Alfred Cortot and the string quartet of the Chamber Music Society of San Francisco—Louis Persinger, Louis Ford, Nathan Firestone and Horace Britt—assisting, gave a program of exclusively French compositions. Apart from the eminence of the participating artists, whose skill can not be questioned, we have never quite reconciled ourselves to the wisdom of giving any concert programs restricted in their scope of musical internationality. For instance, we could never see the benefits to be derived from an all-American, all-Italian, all-Russian, all-German or all-French program. No matter how representative and how excellent the selections may have been, we could never quite escape a certain sense of monotony derived from the sameness of the musical character that prevailed. Now, mind you, we are not trying to say that anyone is wrong to classify their programs and restrict them in their variety, but we merely wish to emphasize the fact that personally we have never

ascribed to the artists. It was beyond question a certain characteristic of the composition itself. The work belongs to the old school, and yet it possesses many qualities that endear it to the serious musician, not the least of them being melodic charm and graceful development of themes. Messrs. Thibaud and Cortot, and equally so the members of the Chamber Music Society, are entitled to the heartiest praise and commendation.

Mr. Thibaud then proceeded to play two compositions by Saint-Saens, namely, *Havanaise* and the ever pleasing *Rondo Capriccioso*. Notwithstanding the serious position both these works justly occupy in the musical annals of the world, they can not be said to represent the most serious violinistic problems to be solved by a virtuoso. Thibaud had here an opportunity to reveal his small but mellow and exceedingly pliant tone, his impeccable intonation and his remarkable technic, but as to real depth, virility and intensity the great violinist had here no chance to shine. He did, however, make use of his opportunities to reveal his individuality of style, even to the justifiable extent of changing some vital traditional readings of this familiar work. He was accompanied very ably by L. T. Grunberg.

Alfred Cortot displayed his virtuosity in six preludes by Debussy, and surely no one is able to play Debussy better than Mr. Cortot. Therefore, we must consider ourselves hopelessly in default in not understanding the ultra-modern school of composition when, even with Cortot's splendid and exquisitely shaded tone coloring, we could not adjust our mental attitude toward a position wherein these works stirred our soul. We confess that there must be something wrong with our sense of artistic proportions in so far as it appertains to compositions of the nature of these Debussy Preludes which include: *The Maid With the Flaxen Hair*, *The Wind on the Plain*, *The Hills of Anacapri*, *The Submerged Cathedral*, *The Dance of Puck and Minstrels*. We say it must be our fault, because so many gave evidences of thoroughly enjoying these works. It is true we enjoyed the manner in which Mr. Cortot interpreted them, his unbelievable technic and speed as well as poetic phrasing, but the compositions in themselves did not make any great impression upon us.

The audience was simply untiring in its recognition of Cortot's genius. He was called out again and again and responded with not less than three encores and such as Liszt's *Rhapsodie*, Saint-Saens' *Etude* in form of a waltz, and a Chopin *Etude*. And still the audience was clamoring for more. It was five o'clock when Thibaud and Cortot began the Cesar Franck Sonata. This exceptionally beautiful work was given an entirely new interpretation by these masters—an interpretation so diametrically opposed to that which we have become used to that it somewhat bewildered us. Mr. Thibaud, being decidedly a lyric or poetic interpreter, is applying this form of interpretative skill to the Cesar Franck sonata. Hitherto we have been used to hearing this work interpreted with greater vigor and virility. Now, we are not in a position to say which of the two phases of interpretation should be applied to this work, we can only state that we prefer the vigorous and dramatic form of reading to the purely lyric or poetic form. Still there may be many people opposed to us in this opinion, and so we will not make any definite decision as to the rights or wrongs of the case. Suffice it to say that both artists gave ample evidence throughout the concert that they are justly entitled to the great reputation they enjoy among the masters in the music world. They are musicians of the highest rank, artists possessing genius in its most noble form, and exponents whose individuality of style, authority of interpretation and sincerity of musicianship are entitled to the highest respect. We join the musical public in its homage toward them.

### CALIFORNIA THEATRE OPENS CONCERT SEASON

Orchestra of Fifty Excellent Musicians Under the Vigorous Direction of Herman Heller, Thrill Several Thousand People

By ALFRED METZGER

That the people of San Francisco thoroughly enjoy listening to good music, and that they also are able to judge as to what represents good music was amply demonstrated last Sunday morning, March 21st, when the California Theatre began its 1920 concert season. Now, these three thousand people certainly wanted to hear music pretty badly. In the first place the concert took place on Sunday morning at 11 o'clock. Secondly it was raining quite heavily, and finally the people had to wait in three lines for half an hour and more to get into the house. Either one of these obstacles to ease and comfort would have been sufficient to prevent the

average man or woman from attending a concert, unless he or she must want to hear it in spite of all difficulties that may have to be overcome.

Where the San Francisco Symphony Orchestra stopped the Sunday previews, the California Theatre Orchestra, under Herman Heller, continued last Sunday, namely, in giving the masses of the people the best possible music for the least possible expense. The California Theatre management is able to dispense good music at less material sacrifices to the people, because its expense in connection with the orchestra is shared by the theatre itself, which in its endeavor to give the public the maximum of enjoyment for its money is adding to its picture plays programs of excellent music delightfully presented. Other moving picture theatres are also endeavoring to raise the standard of their musical programs, and this praise-worthy ambition has attained such dimensions that the Pacific Coast Musical Review feels justified to establish a regular weekly department for "Music at the Moving Picture Theatres," which will begin with this present review of the opening concert of the California Theatre grand concert series for 1920.

To celebrate the occasion Herman Heller composed an opening piece, as it were, entitled "Fanfare" which, as its name implies, blared forth the joyful tidings that a new season of excellent music was about to take its place in the annals of the theatre. It was received with joyous acclaim by the huge audience that packed every available seat in the great auditorium and even overflowed into the lobby. Heller and his men received a spontaneous and noisy welcome and from the opening number until the close of the program, one ovation followed another, resulting in a final climax of prolonged and repeated outbursts of approval at the



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conclusion of the program. Time and again Mr. Heller and the orchestra had to bow their acknowledgments, and even Gyula Ormay, who played an unusually extended cadenza during the performance of the second *Rhapsodie*, was the recipient of sufficient applause to justify three or four recalls.

The program consisted of the following excellent compositions: *Fanfare* (Herman Heller), *March and Procession of Bacchus* (Delibes), *Danube Legends* (Fucik), *Kammonoi Ostrow*, with organ obligato by Eddie Horton (Rubinstein), *Second Rhapsodie* (Liszt), with piano cadenza by Gyula Ormay, *Peer Gynt Suite* (Grieg), *Overture 1812* (Tschaiowsky). The concluding number consisted of *Rachmaninoff's Prelude in C sharp minor* played by Eddie Horton on the organ. Special commendation is due to Gyula Ormay for his truly brilliant and musicianly interpretation of the difficult cadenza, which was rather a rare one, that is not heard as a rule, and Mr. Ormay's impression upon his audience may well be imagined when it is known that, notwithstanding the exceptional length of this cadenza, the audience was held spell-bound, and after the conclusion of the *rhapsodie* overwhelmed both Mr. Ormay and Mr. Heller with repeated outbursts of enthusiastic applause. Eddie Horton, also, did some splendid work on the organ, particularly during the *Kammonoi Ostrow* and *1812 Overture*. Mr. Horton has not often an opportunity to exhibit his skill to quite that extent.

(Continued on page 7)



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Telephone Kenway 5454

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## NINETEENTH YEAR

### SYMPHONY FUND STILL NEEDS MONEY

This space on the editorial page is henceforth devoted exclusively to the educational campaign for recognition of resident artists and for the establishment of musical clubs which pay adequate remuneration to California artists and assist us in ridding this territory of the shameful prejudice engendered by those who sneer at the so-called "local" musician. In the front rank of local artistic enterprises stands the San Francisco Symphony Orchestra and it is a mystery to us that at the time of this writing the additional fund of \$40,000 has only reached the \$25,000 mark. We cannot understand this hesitancy on the part of San Francisco's wealthy music patrons. What's the matter with them? Surely it can not be possible that they are so poor that they can not afford a few extra contributions for such a worthy cause. The only reason we can ascribe to this niggardliness is a lack of sufficient musical appreciation.

And yet when you hear some people talk about what they are doing for music you would think that they are spending the last cent they have on the fostering of musical art. But as long as word comes from the offices of the Musical Association of San Francisco that the fund has not yet been completed we have our doubts as to the sincerity of these contentions. If no wealthy music lover comes forward to secure adequate guarantee for next season's concerts, the Pacific Coast Musical Review has a suggestion to make to the musical profession of San Francisco. We believe that a monster concert at the Civic Auditorium comprised of the finest talent in the bay cities—choral, orchestral and solo—could combine and get the balance together in no time. The press, we are sure, would be glad to furnish the publicity, and if not someone could be secured to contribute the necessary amount. In this way a real music festival for the benefit of the San Francisco Symphony Orchestra could be arranged under dignified auspices and the money turned into the treasury of the Musical Association as coming from the rank and file of the musical public. Surely such action should put to shame a few people who could easily contribute a few thousand dollars and thus guarantee the symphony concerts for all time to come without requiring every year this unnecessary scramble for a few extra dollars.

Anyway the Pacific Coast Musical Review is seriously thinking of starting two powerful movements. One of these is to secure recognition for resident artists by organizing a strong musical club consisting of both ladies and gentlemen, from 500 to 1000 members, which will pledge itself to engage California artists at adequate remuneration and gradually affiliate with other clubs equally strong in their convictions toward the support of able resident artists, and the other is to work toward the establishment of a guarantee or endowment fund for the Symphony Orchestra of \$1,000,000 or more which will bring our orchestra upon a permanent and self sustaining basis. A monster festival concert with every available artistic resource of the bay cities would really accomplish both purposes. And we are ready to hear from our friends of the profession what they think of this project. This paper is willing to do its share, if others are going to stand by us.

ALFRED METZGER.

### GALLO ENGLISH OPERA CO. A GREAT SUCCESS

Excellent Presentation of The Mikado Gains Instant Recognition From Large Audience Assembled at Curran Theatre Last Monday

#### By ALFRED METZGER

Those who have been under the impression that the San Francisco musical public has outgrown its affection for the old comic operas and particularly for the Gilbert and Sullivan classics will have to undergo a change of opinion after noting the spontaneous and long continued enthusiasm that prevailed last Monday evening at the Curran Theatre when the Gallo English Opera Company opened its season of comic opera with the perennial and ever entertaining The Mikado. It was unquestion-

ably one of the finest and most delightful productions of that masterly light operatic work that San Francisco has witnessed, and that is saying a great deal.

There was above all Max Bendix, a director of the highest rank, who had under him an orchestra of first class musicians. He kept up the spirit of the opera, never permitting a dull moment, working up the climaxes in splendid fashion, adhering to exhilarating rhythmic accents of the inspiring music, and bringing out every possible artistic advantage. It was specially interesting to note how successfully he brought out the themes from the various groups of instruments in a manner that suggested an orchestral concert. Mr. Bendix certainly again justified our opinion of him as one of the ablest directors in this country, an opinion which we formed during his regime as conductor of our excellent Exposition Orchestra.

Another most striking feature of the production was the unusually fine chorus and the exceedingly artistic stage appointment and lighting effects. The chorus was not only youthful, and good to look upon, but every member of it could sing. Fresh, young voices with flexibility and fine intonation are so rare now-a-days that the chorus alone should prove a strong inducement for people to attend this comic opera season at the Curran.

Hana Shimozumi, the charming and youthful prima donna soprano, was a veritable feast for the eye and the ear in the grateful role of Yum Yum. Her voice, although small, was clear, pliable and true as to pitch. Her enunciation is exact and clean cut, while her deportment is grace personified. We have never witnessed a more delightful and pleasing portrayal of this role than that of Miss Shimozumi and anyone who misses witnessing this truly rare impersonation will have reason to regret his indifference.

Jefferson de Angelis succeeded in giving a most convincing impression of the comedy role—Ko Ko. He never overdid the part, and many a time he succeeded in gradually working up his hearers to a state of hilarity when they actually screamed with laughter. He is an artist in his line and toward the end of the opera, when the occasion justified, he took certain liberties in the line of less refined comedy which could not help but bring him an ovation from his audience.

Another most excellent member of the cast was J. Humbird Duffey, whose fine tenor voice and careful interpretation made the role of Nanki Pu stand out as one of the principal features of this excellent production. It was the very best portrayal of this role we have witnessed, for in addition to his most artistic vocal accomplishments Mr. Duffey gave us a histrionic presentation of the role that stands out among the few great impersonations of this character that we have witnessed.

Louis Lavelle, as the Mikado, Harry A. Collignon as Poo Bah, Edward Quinn as Pish Tun, Mildred Rogers as Kathisha and Rosamond Whiteside as Pitti Sing, added to the fine ensemble with their ringing voices, fine enunciation and excellent histrionic art. Although not on the program we wish to add here that the comedian who impersonated the Mikado's attendant proved one of the distinct hits of the performance. He secured a maximum of comedy during a minimum of time without uttering a word. His name should have been on the program. Fortune Gallo and Bradford Mills are entitled to hearty congratulations for the fine company they have brought together and the engagement ought to be rewarded with packed houses.

For the second and last week of the engagement of The Gallo English Opera Company at the Curran Theatre, starting Sunday Evening, March 28th, a most attractive list of operas will be offered. On Sunday, Monday and Thursday evenings, Robert Planquette's "The Chimes of Normandy" will be sung with San Francisco's own delightful soprano, Miriam L. Elkus, as Germaine, Rosamond Whiteside as Serpolette and Jefferson De Angelis as Sir Joseph Porter, and Ethel Tamminga making her first appearance of the engagement as Josephine. On Wednesday and Friday evenings, we will listen to that other fine Gilbert and Sullivan offering, "The Gondoliers," with Irene Pavloska of the Metropolitan Opera House, New York, Rosamond Whiteside, Dorothy Elton, De Angelis, Duffey, Lavelle and the full strength of the company. The engagement will be brought to a triumphant close Saturday night with a single performance of "The Mikado," with Hana Shimozumi making her only appearance of the week, and De Angelis, Whiteside and the same splendid cast which has been in evidence throughout the present week. Max Bendix will conduct all performances.

### SOPHIE BRASLAU'S TRIUMPH ACROSS THE BAY

#### By ELIZABETH WESTGATE

Oakland, March 15.—The success of Sophie Braslau with her audiences on this side of the Bay was instantaneous, and great numbers heard her programs before the Berkeley Musical Association and the Music Section of the Teachers' Association at the Oakland Auditorium Theatre. As the programs were somewhat alike, perhaps, a review of the Oakland concert will suffice.

Wearing a very gorgeous cloth-of-gold gown, with graceful wisps of rose-colored chiffon to soften its magnificence, and without a single jewel, Miss Braslau made her entrance, smiling her acceptance of the applause which greeted her. But in a moment the concentration of the true artist took possession of the singer, as she began her interesting and unbackneyed program, which was as follows: (a) Che Faro Senza Euridice from Orfeo Et Euridice (Gluck), (b) "Brindisi" from Lucretia Borgia (Donizetti); (c) Do Not Sing Oh Maiden Beateous (Rachmaninoff), (d) The First Song of Lehl (Rimsky-Korsakoff), (e) Villanella (Sibella), (d) Eili, Eili (Schallit); Aria: Mon coeur s'ouvre a ta voix from Samson Et Dalila (Saint-Saens); Folk Songs—(a) All Through the Night (Welsh), (b) The Poor Laborer (French), (c) Mi Nina (Spanish), (d) Old Folks at Home (American); (a) Rest (Cecil Forsyth), (b) Mavourneen (Margaret Ruthven Lang), (d) Tell Me Not of a Lovely Lass (Cecil Forsyth), (d) Jasmine Door (Alice Scott).

Gluck's masterpiece, written nearly a century and a half ago, still maintains its place of lovely and enduring beauty. The lament of Orpheus at his second loss of his beloved is as poignant today as it was so long ago. Miss Braslau brought to its interpretation great depth of emotion; and not even the brilliance of the Brindisi, given with youthful well-spring of joy as its source, blotted out the effect of the classic lament.

Even more than most distinguished singers, Miss Braslau gives her whole being to each song. For its duration, she is that song, and the hearer is also made one with the singer. Russian, Hebrew, French, English, American in character, each composition received the full artistic absorption of the performer. To particularize, in the old Welsh air, All Through the Night, one felt the stretching out of the hours of darkness and sleep—and even Bispham, prince of interpreters, did not give us that thought.

Not the least worthy song was the exquisite "Rest" by the American, Cecil Forsyth. He is not a voluminous writer, but when he sends forth a song it has heart and soul, as well as art and distinction of style. He is also fortunate that notable singers are interested in his work.

Miss Braslau was most generous in responding to her applause. She gave us the Song of the Robin-Woman from M. Cadman's Shanewis, a part which she created at the Metropolitan Opera House; the Habanera from Carmen, to which she played her own accompaniment; and one of which she has made, I believe, a record for phonograph, The Sweetest Story Ever Told, by R. M. Stults.

### THE DANCING GIRL AT THE PLAYERS' CLUB

"Society" Melodrama by Henry Arthur Jones Well  
Played by Travers Company. Dion Holm and  
Beatriz Michelena Successful in Leading  
Parts. Charming Entr'acte Music

#### By GEORGE EDWARDS

Just where in the order of Henry Arthur Jones' plays comes "The Dancing Girl," now in process of presentation at the Players' Club, is not clear; but its interest to present theatre-goers can be nothing but an historical one, for its smart talk is of an earlier day than Wilde, and its melodramatic technique is of a period yet more archaic. Just as in music Wagner appears to separate the old from the new, so in drama Ibsen has made a permanent dividing line after which a climax consisting of a lady rolling down stairs in a fit will not "do." To make the climax still more provincial, it appears that the reason for the lady's chute is the good old-fashioned curse of her Quaker father. Up to the moment of the curse she has argued well with him. His religion is stupid, she says. To go back with him to her childhood's home is not to be thought of. She is the topmost bud on the rose tree, dancing in the sunlight, or something like that. But the curse brings her tumbling and screaming to the ground, and the truly dramatic calling of the guests' carriages off-stage, as she leaves the Duke's drawing room, is the last we are to think of her—until afterwards. Beatriz Michelena impersonated the dancing Quakeress—Drusilla Ives, in the second act to perfection. As the bored and luxurious pet of the Duke, trying her best to work up an interest in a newer lover, she is superb and beautiful. In the first act she does not convince you that she is the most alarming Quakeress on the stage—which it is really her function to do. You are not so sure that "if you had your rathers" you wouldn't take her sister, "Faith." In the last act, Miss Michelena presents a rarely beautiful picture, and it is probable that she made all that is possible of the action. Of such hysterical situations I am not a judge.

Dion Holm, as the Duke of Guisebury, grew steadily from a sort of stilted line-sayer in the first act to an impersonator of power in the last. His voice and his diction (except for the dropping of an occasional g, as in "Lookin'") are superb. He is a master of the pictorial, which he evidences by holding an expression or an attitude as in a tableau, while the emotion he images sinks deeply into the consciousness of the audience. Is it the contribution of the "movies" that such vivid art has come to intensify the efforts of the spoken drama?

Reginald Travers, besides directing the play, impersonated the character of David Ives, the Quaker father of the Dancing Girl. In his outspoken arraignment of the Duke he was most convincing. So completely was he immersed in his part that the curse seemed appropriate enough. William Hanley as John Christison attained and kept the sympathy of the audience from beginning to end of his part, even through his melodramatic exit from the story. Frederick McNulty made a splendid character part of the Hon. Reginald Slingsby.

But it is difficult to understand why such a play is given at all. Surely William Archer, in championing Jones while condoning Shaw, has much to answer for if it was through his influence that such play-writing has become a dramatic standard. The play is not "true," for, as I have said, a girl as emancipated as Drusilla Ives would never have succumbed to her father's platitudinous curse. But truth were not so essential if the play were dramatic. Instead, it is only melodramatic, as the farewell of John Christison and the rolling down stairs of Drusilla give witness. And this would not so much matter if it were poetic. But the symbolism of the broken bowl in the second act, every detail of which is explained like a moral, would never have gotten past the censorship of a third-rate poet.

The pleasant music contributed by a group of young people, under the drill of Chester Rosecrans, is not the least of the attractions held out by the Players' Club.



## LOS ANGELES SYMPHONY ORCHESTRA GIVES RIESENFELD WORK

Critic Does Not Seem Greatly Impressed With Composition of Distinguished New York Orchestral Leader—Philharmonic Orchestra Presents Excellent Request Number In a Most Convincing Manner.

By BRUNO DAVID USSHER

The fourth program of the Los Angeles Symphony Orchestra under Adolf Tandler, proved that this musician knows his Mozart and loves him well. The G minor symphony of the Austrian master was rather well played and nicely interpreted. Things changed from gay blue to sombre black when Mr. Tandler laid the score of Hugo Riesenfeld's "Symphonic Epos" on his conductor stand, or rather when his musicians did, for Mr. Tandler conducted this immense, extremely modern and very difficult work by heart. It is an enormous work in every respect with the exception that it does not rise to any great height from a musical or emotional viewpoint, though it seems to enshrine almost any human emotion. It was a manuscript performance, the composer having furnished the material. Also it was the first performance of the composition. I have been told that Mr. Riesenfeld, who conducts the music at the Rialto Theatre in New York City, wrote the gigantic score (no wonder the government is thinking of controlling the paper supply) "just for the pleasure of writing, not expecting ever to hear it played." Aside from the fact that I heard the work just once, led by a score-less conductor, I did not see how Mr. Riesenfeld ever could have expected a leading orchestra and conductor to play it. Very likely, there is much more to the "Symphonic Epos" than this performance revealed, particularly as to detail work, but in any case the composition could not be described as anything else but by a term aptly coined in the land of Kultur, where such music is significantly labelled "Kapellmeister-Musik," i. e., "conductor's music." It is the music of a man who has imbibed so many scores and has so little invention of his own that when he inks his skillful pen as an orchestrator he does not realize that this "making a clean breast" does not enrich the world in the sense he perhaps imagines. Another version of how the composition was written is, that Mr. Riesenfeld, who has a large orchestra at his disposal at the Rialto, wrote the score for a motion picture, but found it impracticable to use on account of its complexity in style and orchestration. Certainly it was long enough to garb several "grown-up" reels, although the cuts in the first violin parts amounted to three pages. Whatever the primeval cause for this work was, none of the New York orchestras has played it and we doubt if they will in its present form.

The "Symphonic Epos" is written in four connected sections, "Life, Love, Death and Resurrection." As already indicated it is eclectic as to contents and in a measure aims to follow the symphonic form. Technically it is of considerable difficulty and the orchestral parts seem written at times without much consideration for the limitation of the respective instruments, which is not a virtue in every case. On the whole the composer revels in modernisms, which reveal that he has studied almost any writer of importance from Richard I to Richard II and up to date.

The work lacks decidedly clarity of expression and seems labored. It is "filmy" music, not plain enough to tell the story the film cannot tell entirely and leaves the hearer rather disappointed at the end. Much ado about nothing. It is film music in the sense as it is extremely emotional, but too complicated and congested harmonically, thematically and orchestrally without any really impressive material.

The audience seemed relieved when the "portrayal of the solemn and awe-full moments of awakening in another world beyond" ended. They applauded the orchestra more than the work and much credit is due to the players of the Los Angeles Symphony Orchestra though it was "love's labor lost."

The "Epos" contains numerous smaller solo parts for various instruments, notably a short violin solo played by Mr. Saslavsky, to whom, as well as to the other "first-chair-men," much credit must be given for the technical side of the performance.

It is well and splendid for an orchestra association to aid living American composers by playing their works, but a certain amount of good judgment surely is necessary to guide such helpfulness. If the Los Angeles Symphony Orchestra Association hopes to pull its chestnuts out of the fire of competition by imposing novelties at any price on the public, well and good. In this instance they will find that the cost of production for this difficult and undeserving composition was exorbitant. There are American works, new works which have been tried and found worthy, and the choice of which would not reflect on Mr. Tandler's sense of musical taste and good judgment as this selection does, and which would require less expense of energy and money.

Mr. Tandler made a little impromptu speech, announcing that Mr. Riesenfeld unfortunately had been prevented from leaving New York City, but that the "Symphonic Epos" would be played again in the near future, at which occasion Mr. Riesenfeld would be present. I hope that when Mr. Tandler repeats this "work of unique human emotions," as he called it, that he will have the score before him. In justice to his good friend Riesenfeld and in justice to his men who showed such excellent spirit. One of the critics wrote: "Tandler conducted the massed forces without a score!" (Note the exclamation mark. Several of them would have been quite appropriate.)

A very pleasant ending was given to the concert in the performance of the piano concerto by Mana Zucca with the composer at the solo instrument. Miss Zucca, who is the founder and president of the Society of American Music Optimists, has given us a brilliant, short work of optimistic trend and pleasing tunefulness.

It is melodious and the themes have something of the charm that make his composer's songs popular. The orchestral accompaniment is animated, but was played too loud. Miss Zucca rendered it with all the clan the sparkling composition demanded and received a veritable ovation from her delighted hearers.

The first "request" program, the "winning program" as given last week, was played by the Philharmonic Orchestra before a much interested audience. The "Marche Slave," by Tchaikowsky, with its heroic note, sounded truly great as coming from the great son of a great nation. The Grieg numbers seemed particularly well worked out. Mr. Rothwell and the Orchestra were much applauded. In the "Marche Slave" one could not but marvel at the immensity of means the Russian master uses, yet strictly adhering to the form and introducing his various themes contrapuntally toward the end in fascinating manner. The orchestra displayed its finest color effects in the Grieg number. The first number of the "Peer Gynt" Suite No. 1, "Morning," is an ideal nature study. A mental comparison with the music of the first act, first scene, of Wagner's "Ringgold," particularly after the curtain has risen over the greenish depths of the Rhine, is interesting. Both Grieg and Wagner have set to music sunlight, sun-rays growing in strength and brilliance. Naturally Grieg speaks his own harmonic idiom. Also an amusing character parallel could be drawn between Grieg's brownies "In the Hall of the Mountain King" and Wagner's vicious and envious dwarfs who populate the "bowels of the earth," serfs of the greedy Alberich. Grieg's brownies are a funny, happy, busy people, moving with anti-like quickness. They have a sense of humor. Wagner's enslaved dwarfs are wailing, stocky creatures whose lives are spent at the anvil, accompanied by the hard, threatening rhythm that sound Nietzsche's "Will to Power."

## MIRIAM ELKUS TO APPEAR IN OPERA

Mrs. Miriam Elkus, who for a number of years has conquered for herself an enviable position among the leading vocal artists of San Francisco, will make her professional debut on the operatic stage at the Curran Theatre tomorrow (Sunday) night, when she will sing the role of Germaine in Planquette's famous comic opera, The Chimes of Normandy. Mrs. Elkus possesses a warm, flexible and appealing mezzo soprano voice which she employs with decided intelligence and musicianship.

Another San Franciscan will be heard with the Gallo English Opera Company during next week, namely, Eunice Gilman, who made such an excellent impression in the same performance of The Chimes of Normandy at the Players' Club in which Mrs. Elkus scored her success. Miss Gilman appeared as Serpolette, which part she will also portray at the Curran Theatre next Thursday evening.

Both Mrs. Elkus and Miss Gilman have been studying with Giacomo Minkowski and both the artists, as well as their distinguished teacher, have reason to feel gratified with the results of their diligent and industrious work.

## TWO GREAT CONCERTS

Great interest centers in the two concerts to be given in aid of the new Institutional Temple, to be erected on California street, between Commonwealth avenue and Parker street, by the Jewish citizens of San Francisco and their friends. Aside from the laudable character of the enterprise, the events, which will take place at the Exposition Auditorium on Wednesday evening, April 7th, and Sunday afternoon, April 11th, will be of surpassing musical importance.

Mme. Frances Alda, in private life Mme. Gatticasazza, wife of the general manager of the Metropolitan Opera House, and prima donna soprano of that famous home of grand opera, is going to make a special trip across the Continent for the sole purpose of raising her glorious voice in aid of the building fund. She will have as a joint artist Riccardo Martin, the famous dramatic tenor, also of the Metropolitan forces, who will likewise come direct from New York for these concerts.

## GEO. S. McMANUS AT DEL VALLE CONCERT

Through some unaccountable reason a paragraph referring to the accompaniments of George Stewart McManus at the concert of Miss Ray del Valle, which took place at the Players' Club Theatre on Monday evening, March 8th, was omitted in last week's issue. It is but just and fair to Mr. McManus to try to make good this unintentional omission by stating that his accompaniments were marked by artistic skill and thorough musicianship. Mr. McManus understands thoroughly how to be a background to the soloist and an artistic supplementary force to the entire program. His accompaniments are phrased with finesse and good judgment.

## In the Realm of the Music Trade

By H. W. GILMOUR

Kay A. Stone, manager of Kohler & Chase, on his return from the East brings with him good news for the organization in the matter of deliveries. Mr. Stone admitted that the house bought heavily this season and they expect to be in a position to handle the trade in a satisfactory manner. A recent deal made by George Q. Chase, whereby the company will take on the Lester line of pianos and players, handling them from both the wholesale and retail ends, is also noted. Immediately upon his return from his visit to a number of the piano factories, Mr. Stone called a meeting of the entire Kohler & Chase forces and told them of the plans of the company for this year. His talk was devoted over two evenings, one being devoted to remarks concerning the Soloelle and the other to the Ampico. Among the factories which Mr. Stone visited were the Hobart M. Cable Company, the Gulbransen, the Ampico, and the Foster-Armstrong.

Upon their return from the East, Frank Anrys, president, and James J. Black, treasurer, of the Wiley B. Allen Company, hurried to the southern part of the state for a business conference at the Los Angeles store.

Mr. Quimby, who has been connected with Oakland sales of the Kohler & Chase organization for some time, has been given the management of the Richmond branch, succeeding Amie Dukas, who has accepted the post of sales manager with the Bush & Lane Piano Company of Portland, Oregon.

A letter from St. Louis announces the death of Frank H. Jones, a prominent piano man, who during his lifetime has been connected with many of the leading houses in the piano trade, including Jacob Doll & Sons, New York, Lord & Taylor, New York, Kohler & Chase, San Francisco, and others. Mr. Jones was still a young man, and had hosts of friends.

Mr. White, formerly with the sales department of the talking machine section of Kohler & Chase in the San Francisco store, is now connected with the Oakland branch.

Alex. Quinn, Pacific Coast manager for the Q. R. S. Company, has announced that a location for the local Q. R. S. factory has been decided upon and concluding negotiations are to be made as soon as arrangements are approved by headquarters in Chicago. The factory will be installed on Brannan street, between Third and Fourth streets, a site known as the old Baker & Hamilton property. As soon as machinery and plans arrive from Chicago, work on the plant will be rushed to completion. The location is considered satisfactory in every way. It is easily available to the freight yards and shipping facilities will be of the best.

Horace M. Hull, of the Aeolian Company, New York, is in San Francisco to take charge of the new wholesale branch which has been established on the Coast. The details of establishing this branch were completed by W. H. Alfring, manager of the wholesale department of the Aeolian Company, who has been for some time in California.

The increase of the Aeolian Company's business on the Coast led to the establishment of this new wholesale branch. All orders from dealers in this territory will be filled from the San Francisco warehouse, thus giving Aeolian dealers in this section much better service than heretofore. Other important developments are expected to be announced later.

W. N. Van Matre, Jr., of the Schumann Piano Company, Rockford, Ill., was a recent visitor here. He left last week for the Northwest.

Sherman, Clay & Co. have appointed J. A. G. Schiller to be Coast manager of the retail sales department of the Fotoplayers and Robert-Morton organs. He is now in Seattle to establish demonstration quarters in that city.

C. J. LaRoche, late manager of the Wiley B. Allen branch store at Sacramento, and for a short time connected with the Hauschildt Music Company, in Oakland, has been appointed manager of the San Francisco store of the Hauschildt Music Company. Mr. LaRoche is well known in Eastern musical circles as well as on the Coast and at one time had charge of the sales of the Starr Company in Cleveland, Ohio.

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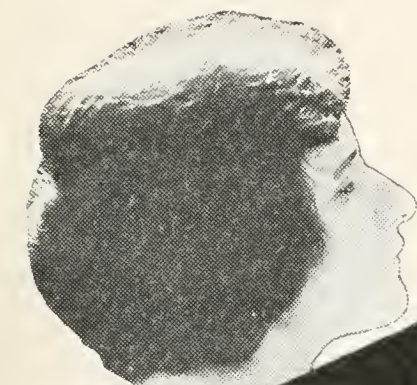
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## WAGNER PUPIL IN NEW YORK

Maria Mikova, the brilliant young Bohemian pianist, who is one of Wager Wayne's most gifted and prominent artist pupils, has just scored a great success in a concert at the Princess Theatre in New York. Miss Mikova will be remembered as the charming young artist who appeared with Jacobinoff last summer at the University of California, where her splendid solo and ensemble work gained for her a host of warm admirers. She has received practically her entire pianistic training with Swayne, having studied continuously with him for seven years in Paris and New York; and he is justly proud of her merited success in the concert field. The following press notices will be of interest to Miss Mikova's many friends:

New York Evening Mail: "There was a piquant charm and exceptional taste in everything that Maria Mikova played at the Princess Theatre yesterday afternoon. She is a pianist who will certainly attract attention, not only by her splendid musicianship, but by a vivacious compelling style that stamps her as unusual. Her program included the Chopin B flat minor sonata and numbers by Satie, Smetana, Bach and Beethoven."

New York Evening Journal: "Mme. Mikova was engaged chiefly with the Chopin B flat minor sonata with which she accomplished a great deal. She has indeed indisputable talents and a fluent and deft fingering. She displayed her technical and penetrative powers best in a fetching little nocturne by Campbell-Tipton and was fortunate in her handling of the 'Gnossienne' of Erik Satie, a beautiful Cretan melody."

Evening Telegram: "Miss Marie Mikova, who gave a piano recital at the Princess Theatre yesterday afternoon, is a player of real talent. She has a light but graceful touch. Her fingers speed swiftly and surely over the keyboard in her rapid runs. Technically, there was much to admire in her playing, and she is a musician of good taste, who charms chiefly by playing gracefully and with fine accents."

New York Sun and Herald: "Miss Mikova disclosed qualities of high value. Her command of tone, both in respect of gradations and variety of tint, was unusually large, and her fingertechnic was very good. There was evidence also of musical instinct. Her performance of the Bach bourree, arranged by Saint-Saens, was worthy of a master."

New York American: "Technically, Miss Mikova is well equipped; but the most pleasing feature of her playing was the musicianship, the good sense, the intelligence which is disclosed on her part."

## EMERSON PIANO CATALOGUE

A short time ago the Pacific Coast Musical Review received an unusually tasteful and artistically compiled catalogue from the famous Emerson Piano Company of Boston of which Col. Payson is the President. This handsome booklet is exquisitely illustrated with pictures of the various styles of instruments manufactured, together with groups attired in the style of the period represented by the instrument described. This catalogue is not only a most interesting enumeration of the advantages of the Emerson, but gives a brief history of the development of the piano and the progress of the Emerson piano. It is one of the neatest and most meritorious bits of literature of this kind that has ever come to our attention. The following few lines tell in more eloquent terms than mere words the merits of the Emerson Piano:

"The best advertisement for the Emerson Piano is the piano itself—it carries its own conviction of merit. Not alone its beauty of tone commends; nor the lasting quality of that tone, nor its beauty of case—all these play their part; but better than these is the fact of the Emerson individuality—it seems to be different from any other pianos."

However, the finest test of an instrument's value is the demand which exists for it. Sherman, Clay & Co., who are the agents for this fine instrument, are always enthusiastic regarding the number of Emersons sold during the course of a year. In conversation with one of the leading members of the firm the writer has been informed that the Emerson piano is one of that house's finest sellers, there being such a demand for it that frequently it is impossible to secure enough instruments to fill the demand. It is one of the leading pianos in the country and in comparison to the excellence of the instrument the price is indeed most tempting.

## UNUSUAL CONCERT IN OAKLAND

A musical program of quite unusual character will be given at the Joaquin Miller Heights in the hills back of Oakland on Easter Sunday, April 4th, at four o'clock p. m. The program will consist of several old traditional Easter choruses of the Sixteenth Century; a beautiful part song by H. Walford Davies, the English composer, entitled "A Song of Rest;" the old Welsh folk song, "All Thru The Night;" all of which are to be sung by a chorus of sixteen solo voices accompanied by professional orchestra of strings and piano.

The soloists will be Mrs. Alma Berglund Winchester, soprano soloist of the First Congregational Church of Oakland; Mrs. Edna Fischer Ball, contralto soloist of Plymouth Church, Oakland, and Herbert Mee, tenor. Mrs. Winchester and Mrs. Ball will sing Saint-Saens' Ave Maria as a duet. The string orchestra will play Ole Bull's "Solitude on the Mountain," transcribed by Svendsen and Schumann's "Abendlied." The program will be under the direction of Alexander Stewart of Community Service, who received the inspiration for this event when directing the music at the famous sunrise pilgrimage at Mount Rubidoux, Riverside, last Easter.

A wonderful natural outdoor amphitheatre has been discovered on the Joaquin Miller property where ten thousand people can be comfortably seated in a beautiful sheltered spot within the cross of trees planted some years ago by Joaquin Miller, and facing the bay and the Golden Gate. This event is being sponsored by the Contra Costa Hills Club with the co-operation of Community Service and the Recreation Department of Oakland. The Heights are easily reached from the end of the Park Boulevard car line by an easy half hour's walk. Auto transportation will be arranged, if possible, direct to the Heights, from where it is less than a ten minutes' walk to the amphitheatre.

## ORPHEUM

The Orpheum announces for next week a bill of extraordinary merit, novelty and variety. Among theatrical families, the Four Marx are unique, for their's is the only case on record where four brothers have adopted the stage, pooled their talents and are appearing continually together. These four young men are unusually capable performers and have together built a musical comedy which supplies each of them with an excellent vehicle for the exploiting of his particular ability. The name of their offering is "N' Everything," and it tells of a newly rich family who try to break into society, and their ludicrous attempts to achieve this ambition furnish great fun. The Marx Brothers introduce a variety of amusements; indeed it is hard to find a theatrical accomplishment they do not excel in that is not incorporated in their performance.

Sarah Padden, whose triumphs in "The Clod" and "The Eternal Barrier" are fresh in the public memory, is always assured of a cordial welcome in this city. She is an artist in the truest sense of the word, who never fails to "hold the mirror up to nature." Her new offering is entitled "Betty Behave," and its author is Tom Barry, who also wrote "The Eternal Barrier." She is supported by a specially selected company. Ben K. Benny is versatile, talented and amusing. He is really an excellent violinist, though he chiefly devotes his attention to popular music. He is also an enjoyable comedian whose monologue is original and highly diverting.

Dan Mahoney and George Auburn will entertain with a novel specialty which consists of the rapid manipulation of Indian Clubs accompanied by bright and witty patter. Basil Lynn and Howland indulge in a racy conversation which is highly amusing. Both men are capital comedians and agreeable contrasts to each other. Bostick's Riding School, and Miss Billie Shaw & Co., in her Dance Drama, will also be included in the new bill. The Alexander Kids are a Trio of Juveniles who have won success in both America and England. They are indeed prodigies whose natural talents have been carefully developed, and there are probably nowhere three more capable children.

## ALCAZAR

The vivid portrayal of Washington life and political jobbery in the David Belasco success, "The Woman," at the Alcazar, will be succeeded next Sunday by "The Other Wife," a domestic play of gripping theme and suspenseful melodrama.

matic interest to be acted for the first time on the Pacific Coast. Its box office appeal in Eastern playhouses is a matter of record. A man big in public affairs made a mistake in early life. Then follows his rise to fame, fortune and ideal home environment. Always when his power and position seem most secure he is haunted by the skeleton in his domestic closet. One day it emerges and he is confronted by his other wife. How he meets the situation with the courage of the unfortunate Jean Valjean in "Les Miserables" is set forth in this vitally absorbing and thrilling melodrama, in which the clouds of criminal intrigue have a silver lining of fresh, buoyant comedy of youth. There is a murder mystery, a conflict of wits with the police and a tremendous jury plea in behalf of an accused man. The cast includes Clay Clement as Bevington, the man in the case, and Belle Bennet as the second wife, with the full strength of the company.

Joyous Easter week, commencing with matinee Easter Sunday, April 4, brings to the Alcazar for the first time the gay and glittering romance of the fashion shop, "Lombardi Ltd.," radiant with shimmering colors and latest modes, and peopled with seductive mannequins and

many amusing characters of stage and society.

## LECTURES AT INSTITUTE OF MUSIC

The following lectures were given this week in the regular series of the Institute of Music of San Francisco, Arthur Conradi, director: "Orchestral Instruments—Brass," Mr. Conradi, Wednesday, 4:30 p. m.; "The Netherlands Composers," George Edwards, Thursday, 4:30 p. m.; "The Relations of Composers and Performers to the Audience," Dr. Arthur Wales, Saturday, 1 p. m. Visitors are welcome.

## NEW CLASS IN HARMONY

Under the auspices of the Institute of Music of San Francisco, Arthur Conradi, director, a new class in harmony commenced Tuesday evening, March 23d. The class is under the direction of George Edwards. A historical outline will be followed, with practice materials, following the methods of Bernhard Ziehn, including the rhythmic materials as formulated by Dr. Yerks-Trotter, and in each stage of the work developing the original faculties of the students by practical composition.



## Distinguished Honors

The Cross of the "Legion of Honor," France's most coveted decoration, was presented to C. Francis Chickering, son of the famous Jonas Chickering, in addition to the Grand Gold Medal, awarded their exhibit at the *Exposition Universelle* in Paris, 1867, in acknowledgement of the superior art and craftsmanship as represented by the Chickering Piano.

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## CALIFORNIA THEATRE OPENS CONCERT SEASON

(Continued from page 1)

The orchestra itself is an excellent one. All musicians giving evidence of thorough training and intelligent musicianship. The ensemble is splendid and the individual efforts of the orchestra members most satisfactory. Herman Heller possibly showed never to better advantage than on this occasion. He certainly has grown in his mental horizon and is able to take advantage of the splendid material placed at his disposal. The attacks are concise and uniform. The rhythmic accents are decisive and spirited. The phrasing, as to adequate piano, forte, crescendo, etc., exceedingly effective and the choice of the program numbers most discriminating and artistic. Mr. Heller could have no better endorsement of his success as orchestral leader than the three or more thousand people who eagerly followed every note on the program and expressed their enthusiasm in no uncertain terms. We heartily congratulate the California Theatre management and Mr. Heller upon the triumph of this occasion and wish them continued success in their praiseworthy and truly beneficial enterprise. One thing is certain, namely, the people of San Francisco are anxious to get good music, and since they are showing their wishes in such indisputable terms the California Theatre, and other enterprising picture houses, are going to give them what they want.

### MME. ALLA MOSKOVA, A MINKOWSKI PUPIL

Famous Russian Danseuse Comes to San Francisco to Prepare Herself for the Light Opera Stage After Gaining World Fame as Dancer

Giacomo Minkowski, the distinguished vocal pedagogue, paid the Pacific Coast Musical Review office one of his only too rare visits the other day and gave us the surprise of our young life. He brought with him the world-famous Russian classic dancer, Mme. Alla Moskvova, who came to this city to study with Mr. Minkowski preparatory to entering a light opera career which is already assured her by one of the leading American producers. Mme. Moskvova is the youngest of the brilliant Russian dancers among whom Pavlova has risen to be such a shining star. Alla Moskvova enjoys as great a fame as Mme. Pavlova and in addition is now in the Spring-time of her youth, possessed of extraordinary personal beauty, a symmetry and classic grace of form, second to none before the public today.

That she will create a sensation upon the light opera stage can not be questioned by anyone who has ever had the pleasure to witness her performances. When she came to Giacomo Minkowski she certainly was recommended to the right man, and we are under the impression that she will add to Minkowski's distinction as a vocal pedagogue. The moment she is ready to sing there is no question in our mind but that nearly every producer of note will be anxious to secure her services, and we should not be a bit surprised if Mr. Minkowski will again resume his ingenious and melodious pen and write one of those delightful bits of light operatic literature, some of which the Bostonians have made famous.

### CHICAGO COMPANY CLOSES NEW YORK SEASON

Caruso Recovers His Voice. Ruddigore by American Singers Making a Record. Paderewski Preparing to Return to His California Ranch. Erlanger's Aphrodite

New York, March 7.—The Chicago Opera Company, after having given us five weeks of excellent productions at the Lexington Theatre, interesting and somewhat different from those at the Metropolitan Opera House, has gone on its way rejoicing to Boston. Although we missed the late Cleofonte Campanini, impresario and conductor, we were grateful for Mary Garden, Galli-Curci, Edward Johnson, Alessandro Bonci and others whom Campanini had engaged before his fatal illness.

The last day's operas were "Rigoletto" in the afternoon and "Aida" at night. In the afternoon Lydia Lipkova, a Russian soprano, who sang a few years ago at the Metropolitan as a guest artist from the Boston Opera Company, was Gilda. She acted the role with charm. Titta Rufo in the title role made a success. Tito Schipa was the Duke and Mr. Marinuzzi conducted.

In the evening "Aida" was repeated as the closing performance with the familiar cast. Rosa Raisa was the principal attraction. The audience, the largest of the season, gave the soprano an ovation. Dolci's Radames was received with enthusiasm by the crowds of "standees." Cyrene van Gordon was effective as Amneris, and Rimini made a vocally satisfying Amonasro. Cotreuil, as the King, and Lazzari as Ramfis, sang well.

Upon the whole it was a successful season from an artistic standpoint notwithstanding the fact that Mme. Amelita Galli-Curci and Miss Rosa Raisa, great drawing cards in former seasons, were not always at their best this season. The usual five weeks' season will be held next year. A successor to Cleofonte Campanini will be appointed before next season.

In its closing week the Chicago Company produced for the first time in America Camille Erlanger's "Aphrodite," in which Mary Garden created the part of Chrysis on March 27, 1906, at the Theatre National de l'Opera Comique in Paris. Here she acted and sang the same part. It was to have been done in Chicago, but the opera was postponed, and to New York fell the honor of witnessing the American premiere of Erlanger's opera.

Camille Erlanger is a French composer, 57 years old, who won the Prix de Rome in 1888. The Parisians have heard seven other operas by him: "Kermaria," "Saint Julien l'Hospitalier," "Le Juif Polonais," "Le Fils d'Etoile," "Bacchus Triomphant," "L'Aube Rouge" and "La Sorciere"; but "Aphrodite" is the first one to cross the Atlantic.

Miss Garden was the main attraction here. She has the art of appearing in the most risque costumes without offending. The costume, whatever it may or may not be, is part of the role, and Miss Garden in Aphrodite made a superb picture.

As a spectacle the Chicago Grand Opera production did not, of course, equal the light opera "Aphrodite," which has been running for some time at the Century Theatre, but musically, Erlanger's work is to be taken seriously.

Enrico Caruso, fully recovered from the only cold severe enough to prevent him from appearing in the last four years, reappeared in "Samson et Dalila," on Thursday night. The house was crowded and the auditors showed that their interest in the art of Mr. Caruso. Mme. Matzenauer as Dalila received well earned applause. Two other artists contributed to the general merit of the performance, Mr. Whitehill as the High Priest and Mr. Mardones as the old Hebrew. Albert Wolff conducted.

On Wednesday Caruso celebrated his 47th birthday at his home apartment in the Hotel Knickerbocker, where the tenor spent the day quietly with his wife, formerly Miss Dorothy Benjamin, and their infant daughter, Gloria, who is two months old. In honor of the day, he invited in several photographers, who had importuned him for an opportunity to take pictures of the Caruso baby. Little Miss Gloria posed for her first portrait in her cradle, with her father and mother very much "in the picture."

At the Metropolitan Opera House last Monday Puccini's three one-act operas, "Il Tabarro," "Suor Angelica," and "Gianni Schicchi," were repeated. The casts were the same as heretofore this season. Mr. Amato again gave his excellent impersonation of Michele. Miss Farrar was in good voice and sang the music of Suor Angelica unusually well.

"Ruddigore" began its seventh week at the Park Theatre last Monday night. Originally revived for a week's run, the Gilbert and Sullivan opera, as produced by the American singers, caught the fancy and seems destined for further life. Last week's performance introduced to the public a new Rose Maybud in the person of Marjorie Pringle, who takes the place of Gladys Caldwell. Miss Pringle has the qualities essential for the role. The remainder of the cast was the same as in previous weeks.

Miss Grace Northrup, a soprano from California, was well received at her debut recital in Aeolian Hall Tuesday afternoon. Her program included "Quel Ruscelletto" by Paradies, "Lusinghe Più Care" by Handel, a group of pieces by those modernists Grovlez, Chausson, Laparra and Szulc; romances by Grieg, Rachmaninoff and Moussorgsky, and other numbers by Rummel, Scott, Hageman, Hueter and Rihm. She was presented with many floral gifts.

Ernest Hutcheson, the pianist, gave his third recital of the season at Aeolian Hall on Saturday afternoon under the management of Loudon Charlton. He presented a program consisting entirely of Schubert and Liszt compositions. Of the former the fantasia in C was the most important work. The Liszt compositions were of greater interest and the pianist responded with encores. Mr. Hutcheson always gives to his audience a scholarly interpretation that never fails to charm.

Another artist appearing under the management of Mr. Charlton was Miss Anica Fabry, a Slovak singer, who gave a recital Sunday afternoon in Aeolian Hall. She had operatic ambitions in presenting Mozart's "Dove Song" from "Le Nozze di Figaro," an air from "La Juive" and one from an opera of Smetana, but was more at home in her Slovak folk songs. Emil J. Polak was her accompanist, and she sang two of his songs, "A Fragment" and "The Eagle."

Word comes from the Hub that unless the Boston Symphony Orchestra players are recognized as a union by the trustees they will form an orchestra themselves under union affiliation, according to a statement made by a committee. It is said that ninety per cent of the members have joined the union and financial backing for the proposed new orchestra has been offered. The musicians claim that being non-union they can not get as much work out of season as union men could. The trustees recently rejected a request for an increase of \$1,000 a year for each player, but expressed willingness to have a fall season of popular concerts to add to the players' receipts.

Gavin Dhu High.

Sigmund Beel, violinist and George Stewart McManus, pianist, gave a joint recital at the Dominican College, San Rafael, Saturday evening, March 2d. A large audience consisting of the college faculty and students were in attendance and they were completely captivated by the splendid and artistic performance rendered by these two excellent musicians. For this occasion a program made of ensemble numbers and solos was chosen, and in each selection the artists displayed their unusual intelligent interpretations and good musicianship. Ensemble work is one of the most difficult attainments in music, and a finer combination than Mr. Beel and Mr. McManus could not be found, as they thoroughly understand each other and their team work is most admirable. The following program was rendered: Sonata, B minor (Brahms); Piano—(a) Mazurka, B minor, (b) Nocturne, B major (Chopin), (c) Barcarolle (Liadov), (d) Nocturne, E major (Schumann); Violin—Two traditional Irish Airs arranged by Esposito (Duhlin), (a) Rich and Rare, (b) Fly Not Yet (Jig), dedicated to Sigmund Beel, (c) Poeme (Fibich), (d) Scherzo-Tartentelle (Wienawski); Sonata, A major (Cesar Franck).

## COMING ATTRACTIONS

**Stabat Mater.**—Final rehearsals of principals, chorus and orchestra for the great tenth annual revival of the Stabat Mater, Rossini's oratorio, at the Greek Theatre at Berkeley, Friday afternoon, will be held during the coming week. With the soloists already experienced in their parts and the chorus in training for almost two months, Paul Steindorff, director of the affair, expects the concluding process to be merely a perfecting of minor details.

Because this will be the decennial of the Stabat Mater tradition at the University of California, Steindorff has taken particular pains to make it more memorable even than its predecessors. For this reason negotiations were early entered into with Mabel Kiegelman, famous prima donna soprano and one of the most noted of America's oratorio singers, to assume the leading role. Therein she will be asked to sing such admittedly beautiful numbers as the "Inflammatus" and the "Fac ut portem." The "Pre peccatis" and the "Eia mater" will be allotted to O. Gordon Erickson, while Clinton R. Morse will sing the tenor part, including the familiar "Cujus animam." Eva Gruninger Atkinson will sing the beautiful contralto part.

Mrs. Mildred Wright, a violinist of well known talent, has been secured as an additional attractive artist. Back of these will be the best chorus that Steindorff has yet put into an oratorio, and supporting all the orchestra of symphonic proportions which he has gathered. As in past Good Friday productions, a concert first part will precede the oratorio. Miss Riegelman, Mrs. Wright and the other soloists will contribute to this. In addition there will be one or more orchestral numbers. The concert portion of the program is expected to vie with the oratorio in interesting features.

The advance seat sale has been particularly heavy. It is still proceeding at Sherman, Clay & Co.'s in Oakland and San Francisco and at the customary places in Berkeley.

**Percy Grainger,** the world famous Australian composer-pianist, who is now in the throes of his first real season since his discharge from war duties, is having the busiest period of his extraordinary career. The great pianist has been called upon to face enormous crowds at a half dozen recitals in the vast Carnegie Hall in New York, during the past three months, and each time has evoked the wildest enthusiasm by his stirring playing, which critics freely claim has become even more inspired by his war associations. Grainger has as well played with a dozen or more of the leading Eastern orchestras since his return to America, always playing one of his own unique works with much praise, or one of the great concertos of Grieg, of whom he was the most admired pupil. Grainger is now headed Westward on his triumphant tour, and so busy will he be filling engagements with music clubs throughout the state of California that Manager Selby C. Oppenheimer has only been able to secure him for one recital in San Francisco. This will take place at Scottish Rite Hall on Friday night, April 30th.

**Guilbert Classes.**—The last call for enrollment is made herewith for the Guilbert classes. The famous Chanteuse and wonderful instructress will begin her scholastic work in San Francisco on Monday, April 12th, and extend her teachings over a period of four weeks. Two classes will be instituted, one on "Lyric and Dramatic Interpretation," another in "Pantomime, Plastic" and "Improvisation." Nothing further need or can be told San Franciscans of Yvette Guilbert. Her very name spells everything that glorifies the ultra of artistic conception. Her coming is a great event at all times; her coming to give her art to others marks an epoch in the civic history of any city. As usual, Madame Guilbert's Western business affairs are in the hands of Selby C. Oppenheimer, who will gladly explain the details of the extraordinary opportunity that now presents itself to study with the great woman.

**Flonzaley Quartet.**—The season 1919-20 marks the sixteenth milestone in the career of the Flonzaley Quartet, a record embracing over one hundred performances a year during that period, and including tours that have covered the entire United States and Canada and the principal music centers of Great Britain and the Continent. Sixteen years of almost continuous performance or rehearsal constitutes an achievement which the friends of this unique organization maintain has never been equalled.

There are many music-lovers who remember the Flonzaleys when they first made a bid for public favor in America. None but their manager, Loudon Charlton, and the members of the Quartet themselves, can fully appreciate the difficulties that were encountered at the outset of that venture; for chamber-music at that time was appreciated by a patronage much smaller than it is today, while the securely-established Kneisels—whose members, by the way, were always on terms of warmest cordiality with the younger organization—had the field pretty much to itself. It took several years of unremitting work under discouraging conditions to win the following which the Quartet has today—a following that fills Aeolian Hall completely for each of its three New York subscription concerts, and numbers hundreds of music lovers in cities large and small from the Atlantic to the Pacific.

The Flonzaleys will soon again visit San Francisco where their superb art is specially well beloved. Manager Selby C. Oppenheimer announces a series of three concerts at Scottish Rite Hall on Sunday afternoon, April 11th, Thursday and Saturday nights, April 15th and 17th. A special admission rate for subscribers of the three events with an attractive discount of one-half the usual fees is made by Manager Oppenheimer.



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HEIFETZ, CORTOT AND THIBAUD IN SAN DIEGO

Thriving Southern California Harbor City Enjoys a Succession of the Finest Musical Feasts—Many Important Events by Resident Artists

By EDWARD SCHLOSSBERG

San Diego, Cal., March 13, 1920.—Advertising of the kind that probably has never before been witnessed in San Diego brought together a crowd that packed the Spreckels Theatre for the Heifetz concert in San Diego on Wednesday evening, February 18th. Heifetz himself arrived sensationally via airplane from Los Angeles, playing that evening with the same poise and dignity that we are all acquainted with. So much has already been written in these columns concerning Heifetz that further comment is unnecessary, yet the writer feels constrained to make the confession that he was not impressed very enthusiastically. I do not find fault with the Heifetz execution. It might have won the applause of a Paganini, but I could feel no "soul" in it. The music was there, but it was too accurate. It lacked the spontaneity of inspired genius. I hope I may be forgiven for a judgment prejudiced by sentiment rather than measured by the cold canons of art. I plead, however, that music is essentially emotional in its appeal.

But with the appearance of Alfred Cortot on Monday evening, March 1st, it was a different matter. The execution was there, but nobody thought of that; it was always kept in the background of his real message, his nobility of conception. A most interesting opening was the Concerto da Camera by Vivaldi and then Chopin's Andante Spianato and E flat Polonaise, as we have never heard it played before, with such finesse and elegance of style, but it was in the interpretations of Chopin's twenty-four Preludes that Cortot revealed himself at his greatest heights. With what human appeal this musician poured forth spontaneously the passionate allegros and deep flowing andantes! It was really an inspiring performance. The program closed with a group of modern numbers and the "dear old" second Hungarian Rhapsody. If there could be any criticism on Cortot's pianism, it would be in the smallness of color scheme he revealed in the interpretation of modern numbers, yet all and he is one of the most enjoyable pianists we have ever heard. He played here last November as soloist with the Paris Symphony Orchestra and we had not forgotten. Cortot is unforgettable.

San Diego is indeed very fortunate these days, as on the following Monday the Amphion members had the rare privilege of bearing Cortot's brilliant compatriot, Jacques Thibaud, in a program of French violin music. Here we also felt that human element, that warmth and delicacy of the Latin. It was the work of a master artist with a polished technique, virility of tone and an individuality of distinguished elegance, full of poetry and spirit. The temperament of France is reflected in his playing.

The latest venture of Mrs. Bertha Slocum, San Diego's impresario, has been the managing of the Cadman Concert at the La Jolla Woman's Clubhouse on Monday evening, March 8th. The program included compositions of Charles Wakefield Cadman, played by the composer, assisted by Miss Margaret Messer, soprano. Selections from the love music in the opera "Shanewis" were sung by Miss Messer, as well as many more familiar works and several new ones. Mr. Cadman added descriptions and played excerpts from his new opera, "The Garden of Mystery," the libretto founded on Hawthorne's story. "Shanewis" has become so popular in the East that a company of men has been financed to form an American grand opera company to present it, together with "The Legend" by Breil, which had its premiere at the Metropolitan last year. The productions will be elaborate and will be sent on the road immediately.

Soloists who appear in the Amphion Artist Course are always assured of a capacity house as membership in the club includes the six concerts and this year the entire house was sold out. Carolina Lazzari, contralto, was greeted by that same capacity house on her San

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Mrs. L. L. Rwan, contralto, and the Elks Chauters, were the artists for the Amphion Club on the afternoon of February 11th.

The Professional Musicians Guild held a meeting at the Kelton Studio on February 17th. The following officers were elected for the coming year: Mrs. H. H. Farnham, President; Mr. LaRue Hewes, Vice President; Mrs. Cyrus P. Frick, Secretary; Miss Ethel Widener, Treasurer.

Mr. Clarence W. Bowers gave a most interesting talk on the music of the far east at last Saturday's musicale at the Thearle Music Company. The talk was illustrated by records collected by Mr. Bowers in his recent stay in Oriental lands where he had exceptional opportunities to hear and study the fascinating music of that people.

Lillian Hinkle Williams announces a class in ear training and melody writing at her studio in the Sefton building. Mrs. Williams studied at the Institute of Musical Art in New York City.

Mrs. Bertha Slocum and Frederick Chapin are giving a series of special musical programs at the Taylor Methodist Church on Sunday evenings.

The annual symphony concert of the San Diego high school orchestra was given recently. There are thirty members in the orchestra, which is trained and directed by Claude K. Webster.

Recently were presented in recitals students of Mrs. E. D. Bevirt, Mrs. B. K. Allen and Chesley Mills.

A record crowd attended the community sing given under the auspices of the Y. W. C. A. at the organ pavilion in Balboa Park.

The Gray-Maw Music Company gave their first of a series of Saturday night concerts on February 28th. Mrs. Buell, soprano, sang two groups of songs, accompanied by Mrs. Florence Hinkel Gray. On the Saturday night of March 13th, Mrs. Bertha Slocum was the soloist.

Clarence W. Bowers, one of the best known musicians of the city, who was for years at the head of the music department at the high school, has announced the opening of a studio for private instruction at his residence, 2529 B street.

The Y. M. C. A. male chorus announces that Carl Morris, baritone, who recently came to San Diego from New York, will be the soloist at its second concert at the Y. M. C. A. auditorium. Mr. Morris is in San Diego assisting his teacher, Frank X. Arens.

The Glee Club of the University of Southern California appeared in concert on March 5th at the First Methodist Church. The Club includes sixty voices under the direction of Prof. Horatio Cogswell. Miss Beatrice Loucks gave violin selections.

## Notes

Mme. Ernestine Schumann-Heink sang here on Wednesday, March 10th, at the funeral services of her friend of many years, Mrs. Augusta E. Gilbert, who passed away at her home. The famous diva left this morning for Kansas City, where she will begin another concert tour which will last until June.

Mme. Max Heinrich entertained Charles Wakefield Cadman last Tuesday at her La Jolla home.

Mrs. Sybil Conklin Schussler, contralto, of New York, was guest of honor at a musicale given at the home of Mrs. W. H. Porterfield.

Mrs. Frances Case left recently for San Francisco.

Mrs. Andrew Thaanum, accompanied by Mrs. Guy West, sang a group of songs at the organ pavilion.

Weekly musicales are being given at Casaloma Hotel.

Chevalier and Madame Scovel, of Coronado, are spending the winter at Palm Beach, Florida.

Students of the Isis Conservatory of Music at Point Loma presented a program at the Raja Yoga College in honor of visiting guests.

San Diego newspapers have been commenting on the success of Elizabeth Marsden's success as a story writer, her work being published by the Sunset Maga-

zine. Miss Marsden is known to musicians here as a violinist.

Dr. H. J. Stewart gave a studio tea Monday afternoon in honor of Mrs. A. B. Spreckels who recently left for San Francisco.

## CHRISTIANE EYMAEL'S VOCAL RECITAL

By Alfred Metzger

Christiane Eymael, dramatic soprano, gave a concert at Scottsb Rite Auditorium on Friday evening, March 12th, under the auspices of the American Legion. If Mme. Eymael had appeared without being advertised as the "greatest French dramatic soprano" and "of the Paris Opera" and "soloist of the Colonne concerts" we would have readily and cheerfully and unqualifiedly praised her good qualities and charitably omitted to emphasize her less desirable musical characteristics. But a musical journal, if it wishes to retain the respect of its readers, must tell the truth, when pretensions are made that justify one to gauge the accomplishments of an artist by the highest standards. Mme. Eymael, by claiming to be the greatest French dramatic soprano, challenges criticism. When she adds being a member of the Paris opera—a mecca of vocal artists—and the Colonne concerts of Paris—than which there are no finer musical events in the world—she puts herself upon a level with the foremost artists in the world. In order to satisfy the critics she must conform to the standard she herself has let us believe to be hers.

Our past experience has been that whenever we have told the truth we have pleased the public, but the artist has always accused us of ulterior motives. In other words as long as we have praised an artist unreservedly we usually were regarded as a fine critic, but the moment we disagreed, we either have been called anti-ally, or pro-German, or we were supposed to be peevish because we did not receive an advertisement. But every possible slander or false accusation has failed to prevent us from recording serious musical events from the standpoint of sincerity, and even in this instance, where we know that others who have come under the disfavor of those who admire Mme. Eymael, have been slandered and lied about we shall not be deterred, from fear of earning a similar fate, to express our honest opinion. The readers of this paper know that we tell the truth, because we feel that they are entitled to know it, and for no other reason.

Now, all of this would lead you to believe that we are about to find indiscriminate fault with Mme. Eymael. This is not so. This artist has many good points, and among these is not one of the least, a ringing soprano voice of unusual range and brilliancy. It possesses in its highest tones a purely lyric quality and in its lowest, a dramatic timbre. It is somewhat lacking in color in the middle position, which is its weakest part. Mme. Eymael would create a more favorable impression among those familiar with the intricacies of vocal art, if her high notes were uttered with less strain. It is the unnecessary force and energy that is put behind her high tones—especially when sung fortissimo—that destroy their limpidity and create a reedy and strident quality which the voice in itself does not possess. The same is true of the very lowest tones which are occasionally forced to an unnecessary degree.

When Mme. Eymael sings mezza voce, and phrases her musical periods, she is at her best. Indeed in these periods of her recital she justified her announcements regarding her distinction as an artist. And if she had only resisted the temptation to about her forte passages in the high tones, we could be more unreserved

(Continued on page 9, Column 2)

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A most uncommon pianist, playing as though technical considerations were not, sweeping his hearers off their spiritual feet.—Edward C. Moore in Chicago Daily Journal, December 27, 1919.

He sounded like a young edition of Paderewski in that master's most inspired moments.—Henrietta Weber in Chicago Examiner, December 27, 1919.

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(Continued from page 8)

in our praise of her vocal art. Still there remains much to be said in favor of this artist. She is essentially an operatic artist, and yet she possesses many qualities of the concert singer. Her program was an unusually excellent one, including the highest type of French operatic and lyric vocal literature—a school that stands among the foremost in the musical world today. We could not have imagined a finer program, nor one which showed more readily the artistic qualifications of a singer. Although small, Mme. Eymael's audience was most enthusiastic, and inasmuch as it included many of our foremost music lovers, the artist justly deserves to be commended on her success.

Mme. Eymael's accompanist was Miss Imogen Peay, who played the accompaniments modestly and with artistic taste and instinct. She also played a piano solo which revealed her fine musicianship, her impeccable technique and her sincerity of artistic endeavor. Miss Peay is a resident artist who is deservedly forging ahead in the musical field, and deserving of hearty encouragement.

The entire program was as follows: Monologue d'Iphigénie en Aulide (Air d'Iphigénie) (Gluck); Prosperpine (Cavatine de Ceres) (Paesello); Les Beattitudes (Air de la Mater Dolorosa) (Cesar Franck); La Mer (Borodine); The Floods of Spring (Rachmaninoff); Plus D'Amour Plus de Roses (Prince Gustave of Sweden); Helene (Air de Venus) (Saint-Saens); Etude de Concert (MacDowell); Miss Peay; Oh! Bird of Flame (Charles Wakefield Cadman); A Whispering (Manna Zucca); Christ in Flanders (Ward Stephens); Serenade Melancolique (Rene Batou); Viens! Une Flue Invisible Soupire (Andre Caplet); Carmosine (Fevrier); Conte domanesque d'après Boccace et A. de Musset); Noel des Enfants qui n'ont plus de maison (Cl. Debussy); Phidyle (Duparc); Herodiade (by request) (Air de Salome) (Massenet).

H. B. Pasmore's influence for purity and beauty of voice as the most important feature in vocal development is spreading to various parts of the country, as is evidenced by the presence now in two classes of students from Minneapolis, Minnesota, Eugene, Oregon, Klamath Falls, Oregon, Montana, Santa Barbara, Los Angeles, Watsonville, Fresno, Stockton, etc. One of the most interesting and gifted of these young artists is Rose Waldron of Los Angeles, to whom Mr. Pasmore tendered an informal reception. Miss Waldron showed at this reception a voice of sympathetic beauty with promise of great power, and that deeper insight into the inner meaning of a song together with a delicacy of expression that belongs only to those who are gifted by nature. Miss Waldron was assisted by Miss Adale Hicks of Santa Barbara, soprano, and Miss Vera Mathews, contralto.



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## ITEMS OF INTEREST ABOUT ARTISTS, TEACHERS AND STUDENTS

EDITED BY CONSTANCE ALEXANDRE

**EDITORIAL NOTE**—All artists, teachers and students mentioned in this department are active and consequently successful. They are deserving of recognition. We wish in particular to recommend to Music Clubs in California to encourage resident artists of merit by giving them remunerative engagements. Unless a Music Club materially patronizes resident artists by paying them well for their services, it is most certainly derelict in its duty toward the musical public. No artist of standing or merit should volunteer his or her services free to any club or other organization. If music clubs can not afford to pay for the services of competent artists let them give advanced students an opportunity to begin a career.

## Among the Music Clubs

**San Francisco Musical Club.**—Morning Musicales, to my way of thinking, have never proved to be very successful and I attribute this to two reasons. Firstly, the artists themselves in the early morning do not seem in the mood to give to their audiences the best that they have to offer, secondly, they do not seem to receive any inspiration from their audience, who in their turn come rushing in at the last moment and are in a restless spirit and unable to concentrate on what is going on. However, I am happy to say that at the meeting of the San Francisco Musical Club, on March 18th, at the St. Francis Hotel, I found that these conditions did not prevail, for a most interesting program was offered, which held the audience from start to finish. Never have I listened to a concert that was better balanced both in the selection of the compositions and in the combination of the artists.

It was a program made up of the French moderns and a better trio of artists for their interpretation could not have been chosen. The opening number was the beautiful Saint-Saens Sonata in D minor for violin, and played by Signor Antonio De Grassi. Signor De Grassi is an artist of the highest rank and in this work he again demonstrated his skillful execution, beauty of tone and musicianly phrasing and shading. Signor De Grassi plays with grace and ease and at all times with a pureness of intonation. Of this exquisite work, Signor De Grassi gave a splendid rendition.

The vocalist of the program was Mrs. Uda Waldrop. Mrs. Waldrop, the possessor of an unusually lovely lyric soprano, which is correctly placed and well trained, is not merely a singer but an excellent musician as well. Her musicianship is noticeable in everything Mrs. Waldrop does, for her interpretations of the French modern songs are invested with charm and poetry, her enunciation of the French language is a delight and one of Mrs. Waldrop's most exquisite effects is her pianissimo which is of the purest and at all times reveals carrying quality. There is to my mind no other singer who is better qualified for this style of art than Mrs. Waldrop, and she can appear none too often on a program for those who are able to appreciate a voice of the rarest sweetness and an art which is perfection.

Miss Marion De Guerre offered a most interesting piano composition of Rhene-Baton and immediately won the approval of her audience by her excellent performance. Miss De Guerre has a touch which is virile and limpid. Never does she pound, her execution always is clean and sure and the most difficult phrases come easy to her. Miss De Guerre has a vivid imagination and this she showed in her reading of the Rhene-Baton composition, for she succeeded in creating the necessary atmosphere which is most essential in a work of this type. Miss De Guerre certainly scored a well deserved success. The accompanist for Mr. De Grassi was Mrs. John McGaw and for Mrs. Uda Waldrop, her husband Uda Waldrop, both furnishing warm and sympathetic accompaniments, in a most artistic and musicianly manner.

The program was as follows: French Music—Sonata D. minor, Opus 75 (C. Saint-Saens), Signor Antonio De Grassi, Mrs. John McGaw; (a) Chanson de Cberubin (Massenet), (b) Souvenir (Bemberg), (c) Chant Venitien (Bemberg), Mrs. Uda Waldrop, Uda Waldrop at the piano; En Bretagne, Op. 13, (a) Summer Twilight on the great harbor of Saint Nazaire, (b) Return of the Pilgrimage of Lauvevenes, (c) Easter Sunday in front of the Church of Pont-Aven, (d) On the Deserted Strand of Trez-Rouz, (e) Spinners near Carantec, (f) Old Stage-coach on the Way to Muzillac, E. Marion De Guerre; (a) Il Neige des Fleurs (Fourdrain), (b) Le Tempo des Lilas (Chaussou), (c) Le Papillon (Fourdrain), Mrs. Uda Waldrop, Uda Waldrop at the piano.

Madame Rose Reida Cailleau, one of San Francisco's foremost artists and vocal teachers, was the soloist recently at the breakfast given by the Philomath Club, and scored a tremendous triumph. From the Sunday Examiner we take pleasure in quoting the following paragraph: "Madame Armand Cailleau was the first singer at the Philomath breakfast, her vocal numbers preceding the service. Whenever the name of this singer appears on a program music lovers rejoice, for Madame Cailleau has been called San Francisco's greatest singer. Her selections on Monday were well chosen, giving as they did, an opportunity for her audience to hear perfect tunes. Never was Madame Cailleau in better voice than at the Philomath breakfast. The ovation she received registered the high appreciation of those who heard her on this anniversary occasion, many artists being among the guests. Madame Cailleau's numbers were Leoncavallo's Serenata, and Howard White's Robin's Song. She was accompanied by Mrs. Joseph Le Conte Goldsmith, whose playing was a treasure."

## What Our Artists Are Doing

Julia Jack, the new California mezzo-soprano, gave a recital recently at Tracy, Cal., and will give eight more concerts in California in the next five weeks. Everywhere that Miss Jack has sung, her success has been instantaneous. In Tracy, Miss Jack sang the following program: Morning (Speaks), Lonesome Tunes from the Kentucky Mountains (a) The Nightingale, (b) Old Maid's Song (Brockway), Come Fair Maid and Dance With Me (Jan Brown), Cavatina from The Queen of Sheba (Gounod); The Leaves and the Wind (Leoni), Negro Spirituals (a) Hard Trials, (b) Deep River, (c) Oh, Didn't It Rain (Burleigh); But Late in Dance I Embraced Her (Arensky), Cradle Song (Faure), The Nile (Laroux); The Little Damozel (Novello), In Flanders Fields (Towner), God Keep You (Towner), O Heart of Mine (Towner).

Nelly Laura Walker, whose lovely voice and charming personality endeared her to all those who had the opportunity of hearing her while she resided in San Francisco, is now making her home in New York City. While there Miss Walker sang for Miss Emille Frances Bauer, the well known music critic who was so impressed with Miss Walker's voice and art that she advised her to study for the operatic stage. Miss Walker is now hard at work and we wish her great success in her new undertaking and are confident of receiving good reports from her in the near future.

Tina Lerner, Russian pianist, and Mabel Riegelman, prima donna soprano, assisted by Vladimir Shavitch at the piano, gave a recital before a capacity house when they appeared in Visalia, for the Visalia Music Club. An unusually interesting program was rendered in a highly artistic manner, and after each group the artists were most enthusiastically applauded. There is no question but that both artists scored a distinct success. The program was as follows: Gavotte, op. 14 (Sgambati), Two Songs Without Words (Mendelssohn), Rondo Brillant (Weber), Tina Lerner; Batti, Batti (Opera Don Giovanni), (Mozart), Soldier's Bride (Rachmaninoff), Songs My Mother Taught Me (Dvorak), The Robin's Song (Howard White), Mabel Riegelman; Ballade G Minor (Chopin), Impromptu (Chopin), Valse A flat (Chopin), Tina Lerner; Non je neirai plus au bois (J. B. Weckerlin), Tarantelle (Bizet), a Kbaki Lad (F. Aylward), Lullaby (Cyril Scott), Mabel Riegelman; The Lark (Balakireff), Humoresque (Paul Juon), Campanella (Liszt), Tina Lerner; Scotch Pastorale (Gustave Saenger), in an Old Fashioned Town (W. H. Squire), The Little Brown Owl (Wilfred Sanderson), The Joy of the Morning (Harriett Ware), Mabel Riegelman.

Len Barnes, the well known baritone, sang recently at a concert in Santa Cruz and we quote a paragraph from the Santa Cruz News: Len Barnes and Mrs. Cecil Hollis Stone, pianist, gave a delightful program before the Saturday Afternoon Club. Mr. Barnes is recently from the Antipodes. In San Francisco next Thursday night, he and Miss Ruby McDonald, a violinist, also from Australia and New Zealand, will give a recital at the Players' Club Theatre. They are being featured quite extensively. Mr. Barnes is an unusual singer. He has great power in a high baritone range. He has dramatic quality unbounded, and at the same time sings soft, delicate things very charmingly. He rather inclines to the extremes of intense and passionate songs, and of those of soft charm, such as "I'll Sing Three Songs of Arah." Of the former were the lively, exotic Indian Love Lyrics of Amy Woodforde-Finden. Shepherd, See Thy Horse's Foaming Mane, and in fact the greater number of his selections. Mrs. Stone accompanied exceptionally well and her group of piano numbers was very interesting. She gave two by E. R. Roeger, of St. Louis. She also is a temperamental musician, though to a lesser degree than Mr. Barnes. It is desirable to be taken off one's feet once in a while by the red-blooded type of musician.

Lawrence Strauss and Ashley Pettis, gave a joint recital recently at the Century Club and rendered one of the most delightful programs heard here this season. It was a program made up of selections of modern compositions and those who have had the opportunity of hearing Mr. Strauss know only too well how exquisitely he sings these songs. While Mr. Strauss' voice is not what I consider a large voice it is the ideal voice for interpreting just such music as Mr. Strauss has specialized in. All those who know the French language will have no difficulty in following the words of a song when sung by Mr. Strauss, for his diction is genuinely French. His interpretations are always like little gems for into each song he invests the poetry and charm that exists only in those written by our modern French masters. I know of no other singer who gives as much pleasure with his art as does Mr. Strauss and his name on a program means another treat for those who appreciate and enjoy the purity and perfection in vocal art. Ashley Pettis was the other artist on this program and immediately captivated the audience with his masterly playing. Mr. Pettis is a poet at the piano, he appeals to the soul as well as to the ear. Mr. Pettis' technique is splendid but he does not put technical skill above all else, as at all times he conveys a message to his audience and the musical thought that was in the composer's mind. Certainly there is not the slightest doubt but that Mr. Strauss and Mr. Pettis make an ideal combination and I hope to soon have the pleasure of hearing these excellent artists in another such program. The following numbers were rendered: Air from Manon (Massenet), Papillon (Fourdrain), Extase (Duparc), Fantoche (Debussy), Il Neige (Bemberg), Lawrence Strauss; A Lullaby (Hamilton Harty), Charming Chloe (Edward German), Across the Hills (Walter Rummel), Do Not Go, My Love (Richard Hagemann), Mr. Strauss; Prelude (de Grassi), Au Convent (Borodin), Prelude, G minor (Rachmaninoff), Ashley Pettis; Round-up Lullaby (Gertrude Ross), Magic, The Stairway (Winter Watts), Pipes of Gordon's Men (Frederick Hammond), Lawrence Strauss.

## Studio Activities

Miss Dorothea Mansfeldt, a preparatory teacher for Mrs. Oscar Mansfeldt, presented a number of her advanced pupils in a piano recital at Sorosis Club Hall on Friday evening, March 19th. Every one of the participating students displayed such uniform ability, evidences of such unquestionable industry and sincere application, and such excellent training, that it would be manifestly unfair to select one as having been better than another. And yet there is not sufficient space at our disposal to give every one as extended a comment as their truly praiseworthy efforts justified. So we will concentrate our extension of praise to the teacher, Miss Dorothea Mansfeldt, who was able to present such well prepared students before a large and appreciative audience, students that will unquestionably reflect more and more credit upon themselves, their teacher and their parents as their studies progress and as they grow in mental development and practical experience. The young students who gave such excellent account of themselves, together with the compositions they interpreted, were: Sailor's Song (Grieg), Warrior's Song (Heller), Donald Sheerin; Nocturne (Jemain), Canonetta (Schutt), Rose Kauffman; Scherzino (Mozkowski), Spinning Song (Mendelssohn), Waltz (Chopin), Dorothy Cohen; To Spring (Grieg), Prelude C sharp minor (Rachmaninoff), Anna Licht; Impromptu (Schubert), Nocturne (Schutt), Prelude (Schutt), Annie Kauffman; Preludium (Schutt), Hexentanz (MacDowell), Prelude (Bargiel), Mildred Galena; Preludes Nos. 7-20-22 (Chopin), Scherzino (MacDowell), Prelude from Holberg Suite (Grieg), Dorothy Hirschfeld; March a la Turque (Beethoven Rubinstein), Nocturne (Grieg), Cantique d'Amour (Liszt), Violet Holland.

The Ada Clement Piano School, gave a pupils' recital on Friday evening, March 19th, under the able direction of Zoe Peterson. The program, which was splendidly rendered, was as follows: Handel—Menuet, Courante, Grace Lienau; Clementi—Sonata No. 3, Op. 36, First Movement, Schumann—First Loss, Helen Anderson; Bach—Two Menuets, Polonaise, Chopin—A Minor Mazurka, Eugenia White; Heller—Goblin's Frolic, Chopin—C Minor Prelude, Jensen—Two Waltzes, Georgina Rolph; Haydn—D Major Sonata, First Movement, Gertrude, Old and Young, Bach—Fantasia, Devona Doxie; Chopin—A Major Prelude, Grieg—Dance Carrice, Mozart-Grieg—G Major Sonata, First Movement, Vera Jacobson, Patrice Nauman at the second piano.

The monthly recital for the pupils of the Ada Clement Piano School will be given the last Saturday of the month by Lillian Birnigham, who will sing Chinese nursery songs.

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Bethlehem, Pa., March 17th.—The 275 singers of the Bach Choir at Bethlehem, who will sing under Dr. J. Fred Wolfe, conductor, at the Festival of Music of the Oratorio Society of New York on Saturday afternoon, April 10, have accepted with hearty thanks, the invitation of Charles M. Schwab to attend the performance of "Happy Days" at the New York Hippodrome that evening. Mr. Schwab will bear the entire expense of the Choir's trip from Bethlehem to New York, as he did in 1917 and 1918.

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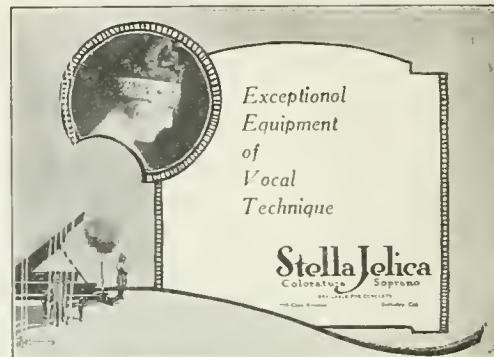
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